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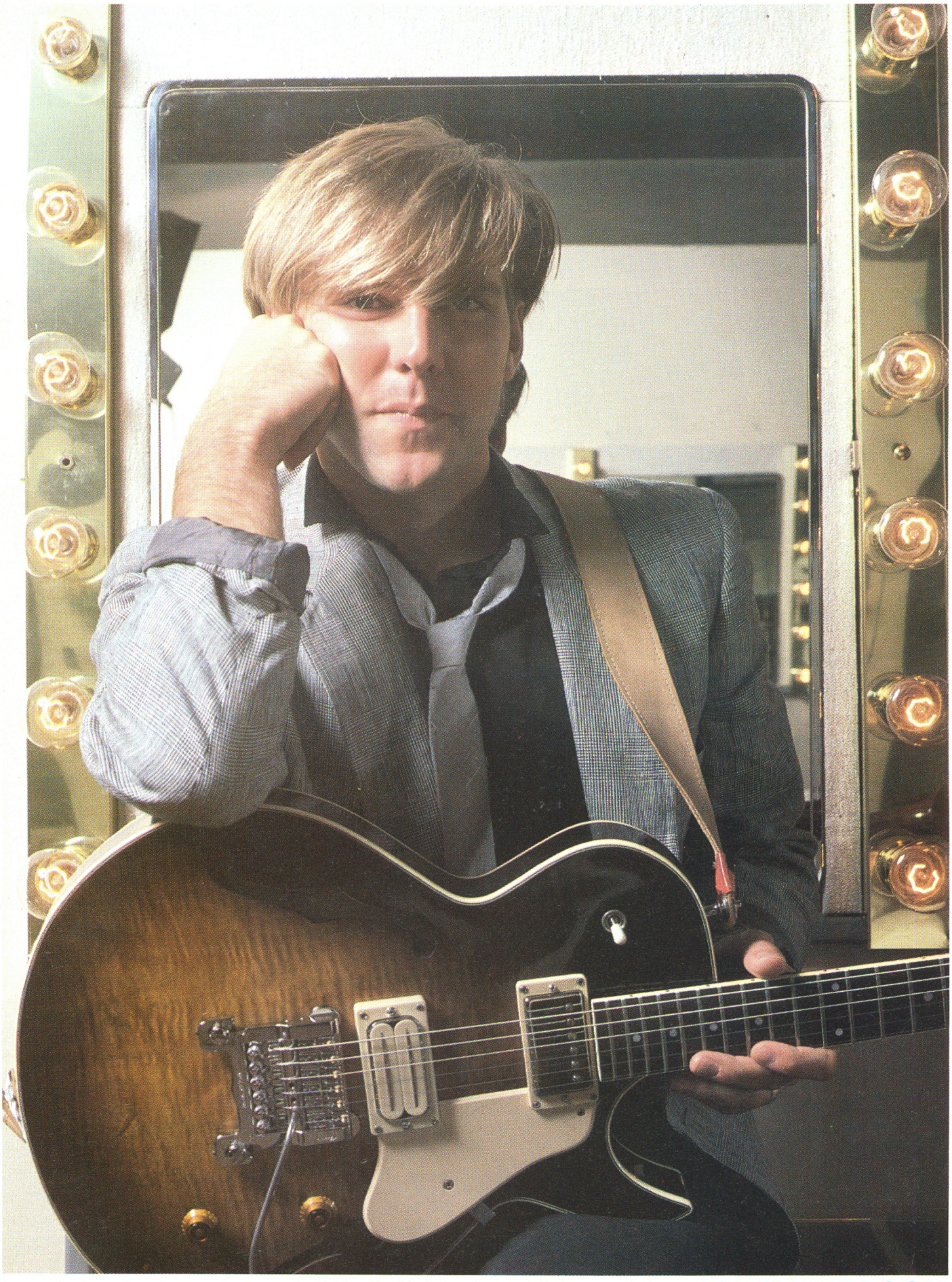

Mark Weiss

ALEX LIFESON

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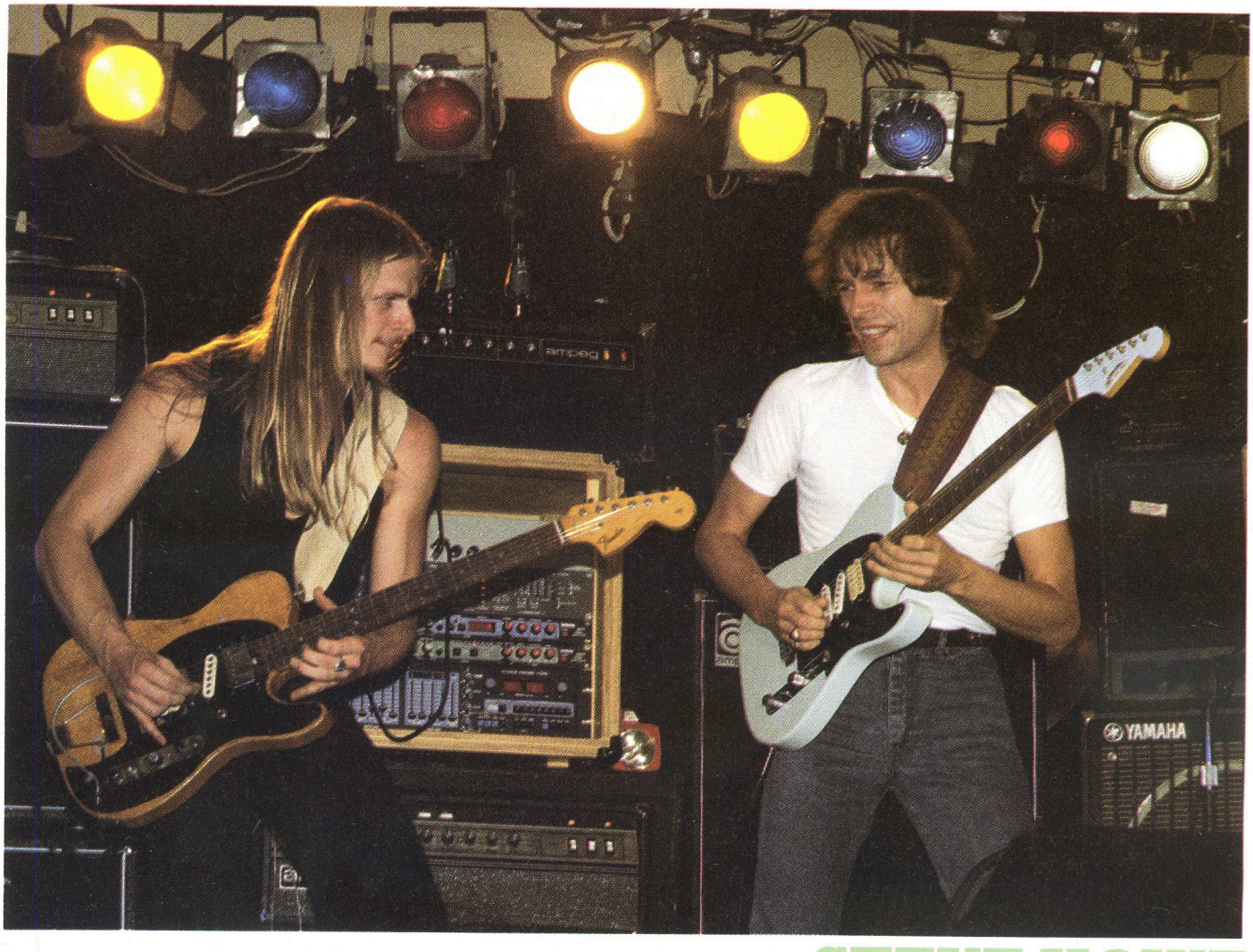

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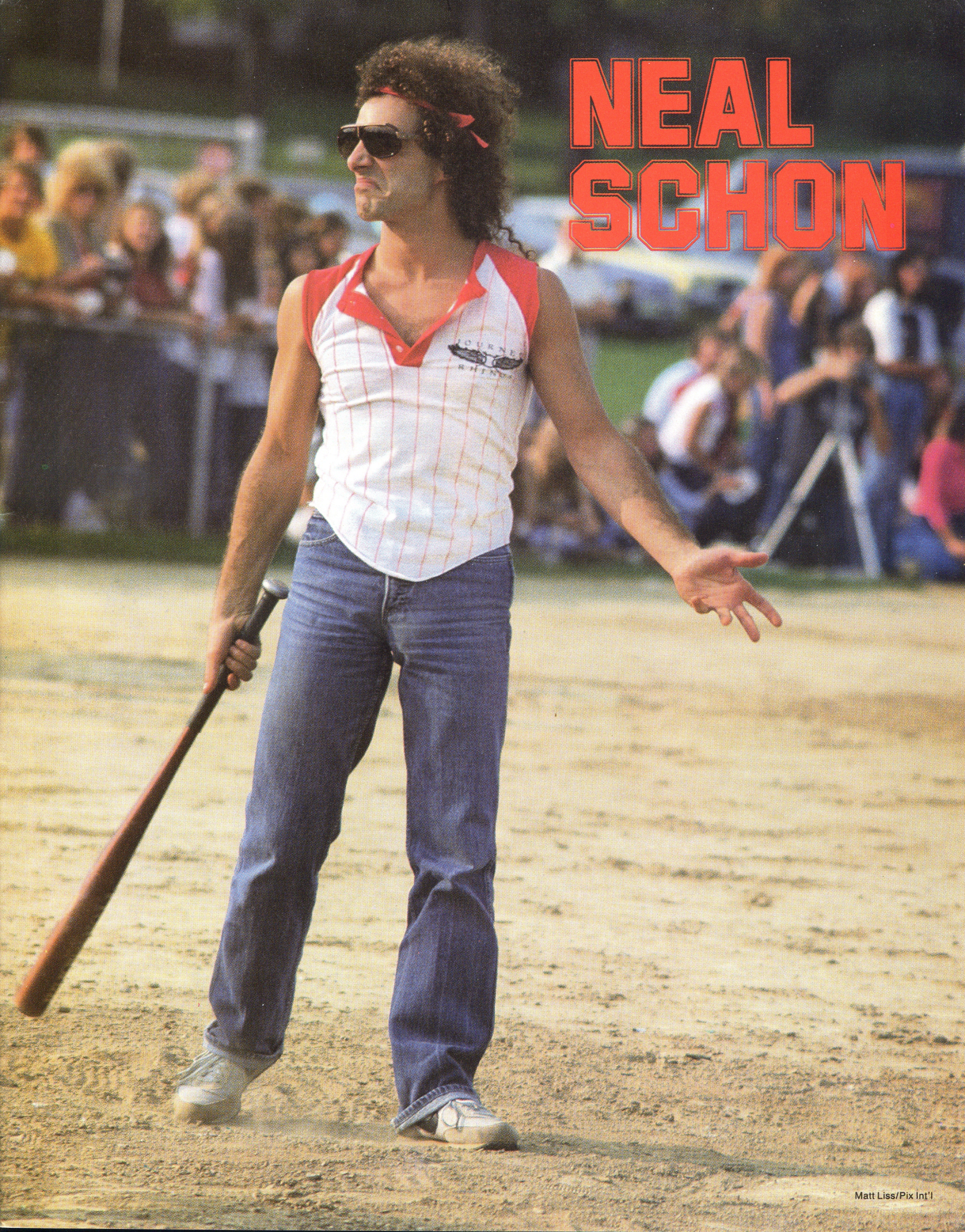

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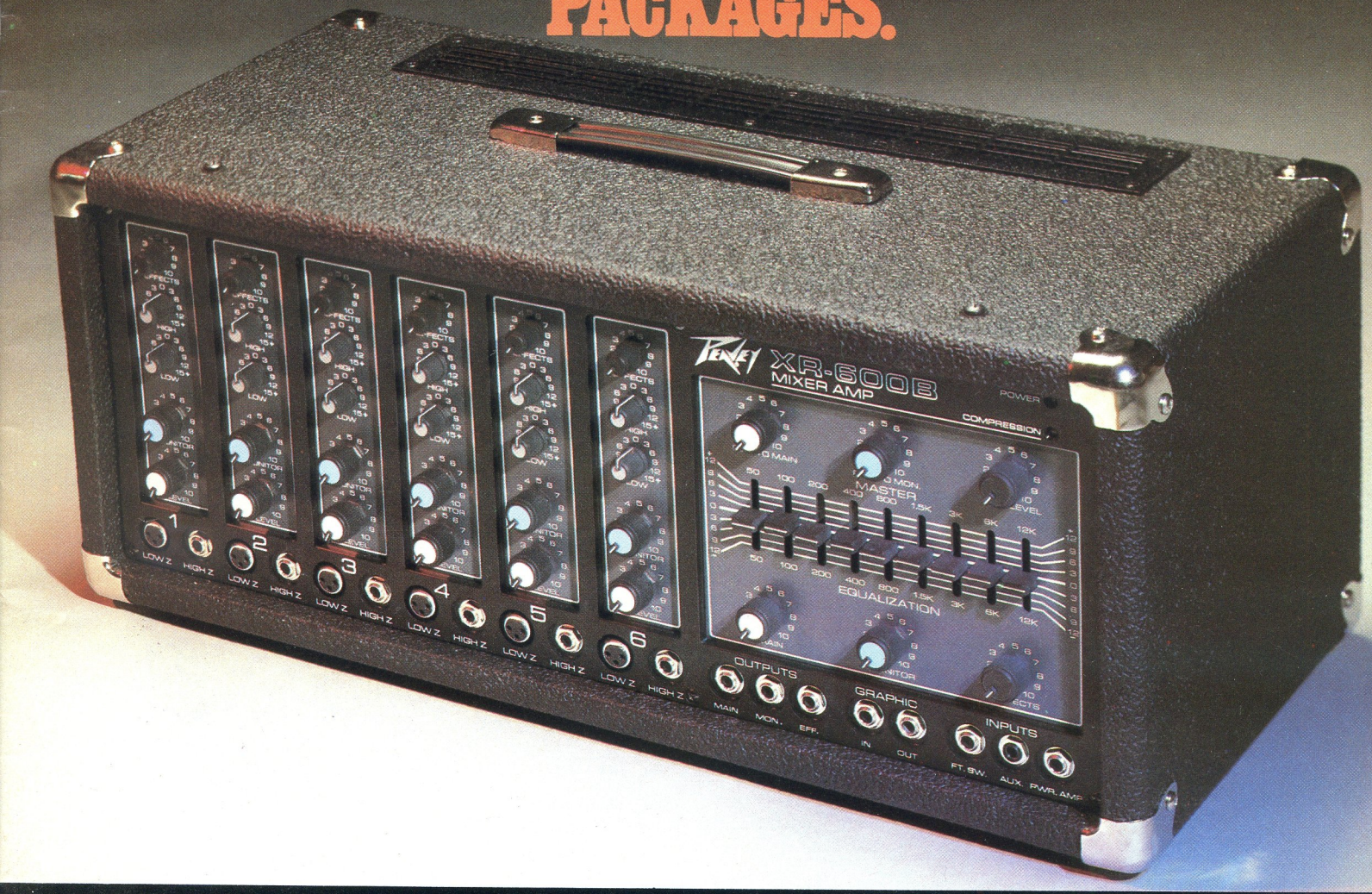

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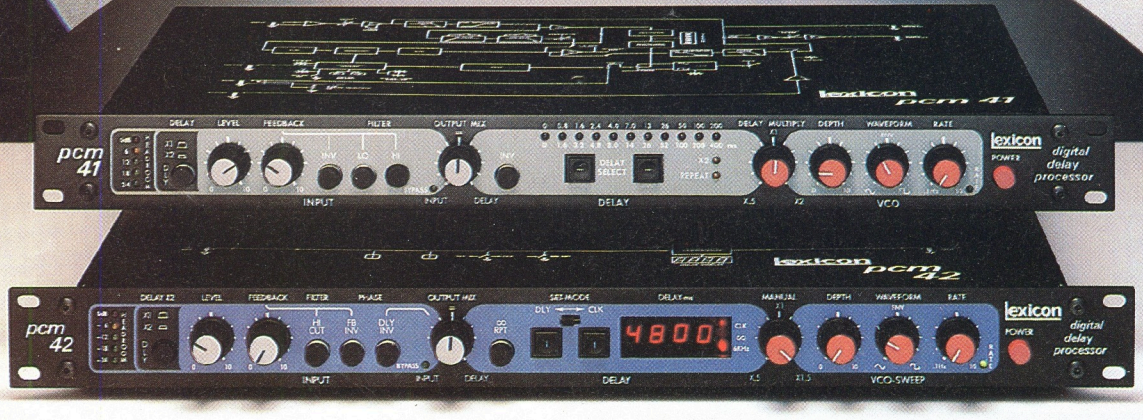

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GUITAR FOR THE PRACTICING MUSICIAN
FEBRUARY 1984

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COVER PHOTO: Jeff Beck by Bob Leafe

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Letters

Send to: GUITAR
PO Box 1490
Port Chester, New York 10573

To the Authors of **GUITAR** Magazine,

I like the idea of a magazine totally dedicated to all rock guitarists, about rock guitarists. Also, I hope you are planning to reveal some of the tricks of many new and old rock guitarists, including such names as: Eddie Van Halen, Randy Rhoads, Jake E. Lee, Brad Gillis and Carlos Cavazo. (And teach a lot of their songs!)

Loren Julius Krzykowski
Syracuse, NY

Gentlemen,

Your Magazine is the Eddie Van Halen of guitar publications. It has flash and also a lot of substance. As a guitarist of over 12 years playing experience and a former subscriber to Guitar Player I was impressed by the abundance of music and tablature. Here are a few solos I know that would bring much pleasure and knowledge to all of your readers:

Red House—Hendrix
Beat It—Van Halen
Lights Out—UFO
To Be a Bee on a Wasp—Gary Moore
Flight of the Snow Moose—Gary Moore
Crossroads—Cream
Burnin' for You—Blue Oyster Cult
Highway Star—Deep Purple
The Bash—Dixie Dregs
Kowloon Jag—Eleventh House
Ramon's Blues—Roy Buchanon
Wang Dang Poon Tang—Nugent
Crazy Train—Ozzy Osbourne

Rich Pimental
N. Dartmouth, MA

Dear Sirs,

Although I missed the prototype issue, I can see by the premiere issue that this is the magazine I've always wanted. It's better than Rolling Stone, Circus, and Hit Parader combined. The sheet music is a huge plus. I want to thank you for the Led Zep/Robbie Blunt interview. Some articles I'd like to see in the future are Neil Young, Jimmy Page, Alex Lifeson, and the late, all time great James Marshall Hendrix. Thanks again and keep up the good work.

T. Howley
Keyser, WV

Dear Bruce and John,

I just want to let you know that you have a winner of a magazine here. Finally more than just an interview magazine, now I'll get to learn something worthwhile—some good rock jams!

Now that the backs have been patted, it's time for some serious suggestions.

A) How about a music theory column. Beginning players should learn something about music before you start pushing Judas Priest down their gullets.

B) Please don't go towards—
1. Rockabilly—silliness
2. Punk—anyone can bang an instrument
3. Pop—too drippy

C) Don't turn this into another Eddie Van Halen glorification magazine. He was original, but now he's just rehashing his material and going in the same nowhere direction.

Thanks for your attention! Guitars forever!!!

Mike DeSensi
Pittsburgh, PA

To the Editors,

I just wanted to tell you that I'm so very happy I subscribed to your magazine. You see, I saw the November issue yesterday in a store, and since I can't wait 4 to 6 weeks to get my first issue, I bought it! I love it. I especially loved Robert Plant's interview! I'm also a very big Def Leppard fan. I really have a good time reading **GUITAR**, keep it up! Thank you.

Sincerely,
Stella Jolly
Stonerville, NC

Dear **GUITAR,**

Your premiere issue is fabulous. It's the perfect magazine. I ordered a subscription the first day I bought it. It has everything a guitarist would want. The interviews are great and so is the sheet music. I learned quite a bit from them. You've truly introduced a magazine for the practicing musician. Keep up the great work.

Mike Britton
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LETTER FROM THE *Editors*

As a special treat in this issue of **GUITAR,** we are enormously pleased to present a rare interview with Jeff Beck, the reclusive guitar great who has lately not been all that reclusive. Having completed some tracks on the new Vanilla Fudge reunion album, Beck has begun touring with some of his more famous friends, Eric Clapton and Jimmy Page. These guitar heroes are rallying their licks in support of another friend, Ronnie Lane, former bassist for the Small Faces, who is suffering from Multiple Sclerosis. Here we pay tribute to Beck, the instrumentalist, just as Beck and his cronies have paid tribute to Lane.

Also featured in the magazine are some other fine instrumentalists, among them Steve Harris, the bassist who writes all the songs for Iron Maiden, Nancy Wilson and Howard Leese, of Heart, and Donald Fagen, late of Steely Dan, who breaks his pretty much ongoing code of silence, in our pages, to communicate his thoughts to us on songwriting.

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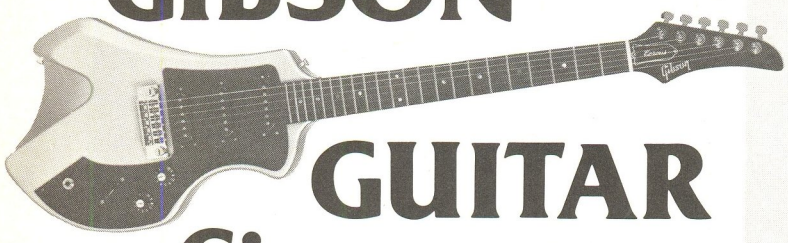

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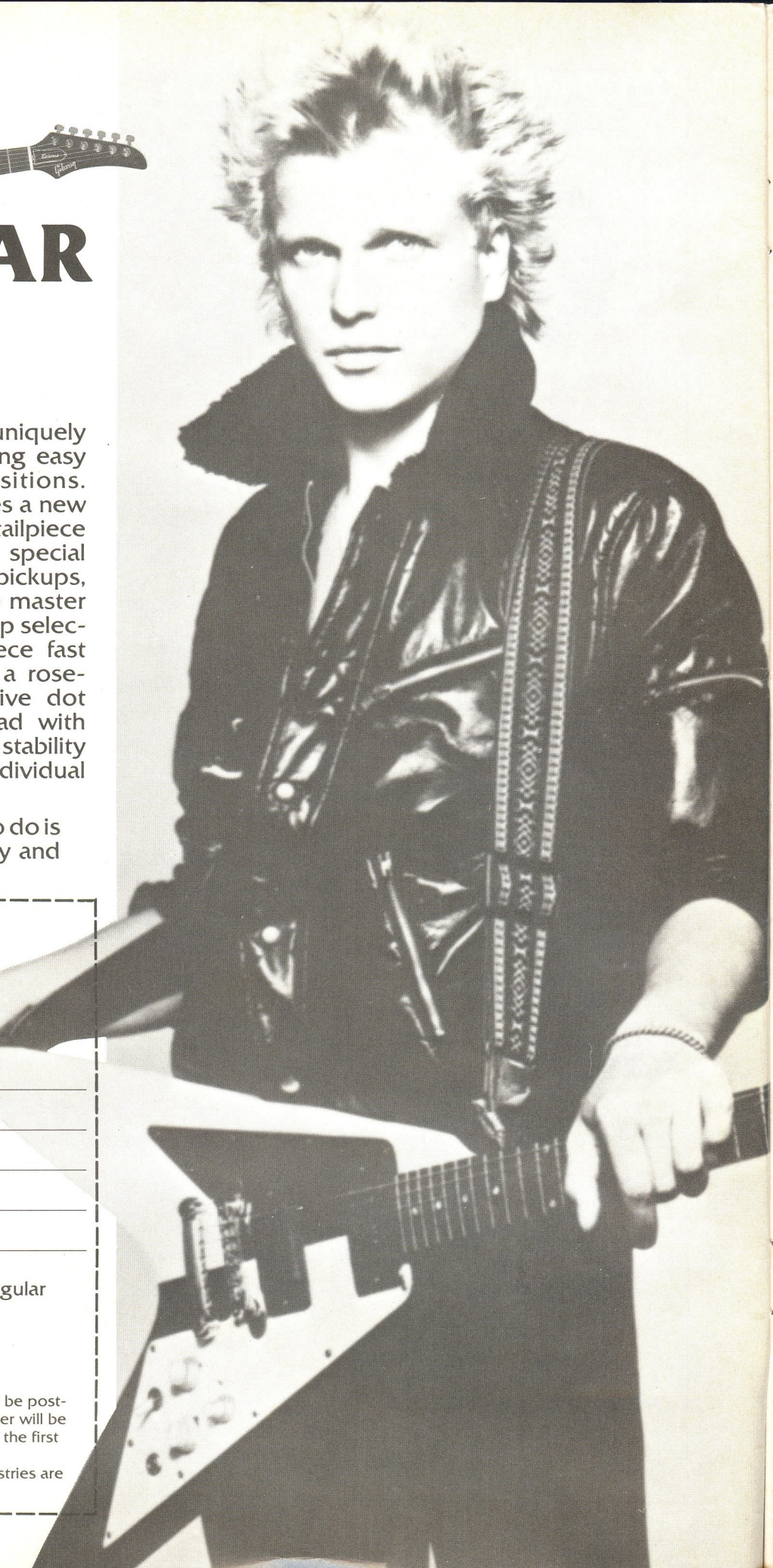
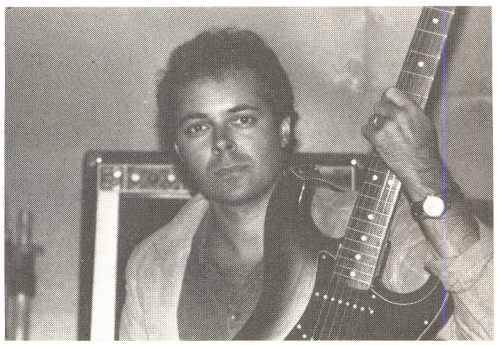




Hit Me with Your Best Shot

Play It Like It Is

Ray Donato

Ray Donato is Music Arranger for **Guitar** *Magazine*

Choosing the tune *Hit Me with Your Best Shot* for the Play It Like It Is column this month is most rewarding, because we'll not only get a chance to play this hit rocker, but we'll also get to look at the playing of one of today's finest rock guitarists, Neil Geraldo. With strong melodic soloing transported by colorful, charismatic rhythms, yet contained in an aura of classical restraint, Neil has shown a sophistication in the creativity of his playing that not many on the rock scene today can equal. That is why he is my personal favorite.

In listening to the first verse of this song, notice the sparse yet forward motion feel coming from the guitar. Neil creates this drive by using a tasteful, sparse syncopation. In the arrangement itself, you will see how the first chord in the first measure of the verse is ringing for two beats before a "Percussive" strum comes in on the downbeat (first half) of the third beat. I wrote in this "P" strum to imply a drum accent, so the arrangement will not lose any of the rhythmic cohesiveness.

But now look at the B(4fr.) chord that comes in on the upbeat (second half) of the third beat. This is syncopation, which is accenting unaccented beats. Since the upbeat is the weak half of any beat, changing chords on the upbeat would accent it, thus creating the syncopation. On the upbeat of four, the C# m(4fr.) is also syncopated. When playing this lick, be sure to play these chords with a good attack, because it's the syncopation that creates this driving sound. The sparseness in this lick magnifies each chord strummed, and gives this part a dynamic role.

If you look at the chorus you will see the same minimalistic strumming electrified by the syncopation, with the "P" strums added to the arrangement. It is this restraint, this idea of "less is more" that characterizes Neil Geraldo's style of playing.

Let's move on and take a look at the solo. This man knows how to be melodic as well as rhythmically interesting. When trying to play this solo, take it line by line, if not measure by measure.

The first measure is pretty much straight forward, it's just a matter of learning the note pattern. But in the second measure, you must use the "muffled" effect. Follow the directions in the arrangement, of laying your right hand palm across the strings near the bridge. But keep in mind that the further away you get from the bridge, the more muffled the sound will be. I would suggest placing your hand right next to the bridge, if not on the bridge itself. This will muffle the sound but allow the tone of each note to ring through, which is what you want here.

In the next two measures, he is playing a series of hammer-ons (H.O.) and pull-offs (P.O.), with the pick hitting the string every two beats. When playing the H.O.s, be sure to let your finger come down on the fingertip, directly into the fingerboard. This will allow for the cleanest and strongest sound. For each P.O. push your finger into the fingerboard and down, coming off the string. Practice this "H.O. followed by a P.O." pattern very slowly until it feels comfortable, and can be played cleanly.

In measures five, six, seven and eight of the solo, notice the colorful rhythms he's playing. He's not ripping out here, but creating an energetic feel by the dotted rhythms, the sixteenth, eighth, sixteenth note figure ( ), a shake, a gliss, a couple of P.O.s and a trill. Instead of giving us an overwhelming quantity of notes in order to stir up energy, Neil concentrates on quality with every phrase, with every note. When practicing these parts, you must be very sharp and precise on the rhythms, and very clean with all the effects. That will add the magic to your playing.

In measures nine and ten, you can see that he's playing two notes back and forth, an F# to a B. This is simple, yet with the change in rhythms, the straight eighth notes to the triplets to the dotted rhythms, it becomes very stirring and dynamic. When playing the shake ( ) in measure ten on the B note, be sure to put the front of the palm of your hand, by the index finger, against the bottom of the neck. This will give you good leverage in shaking the string.

Measures eleven through fifteen look simple, and they are fairly simple, but to play them with real effectiveness, you must play the syncopated rhythms and shakes with authority. Know exactly where they happen.

The last measure of the solo is to be played with the "muffled" effect. This time play it more muffled. Place your right hand palm slightly away from the bridge.

I hope this insight into Neil Geraldo's style will help you when you're playing your own improvisations. Be clever with the use of rhythms and effects, and bring them across with good solid technique. ■

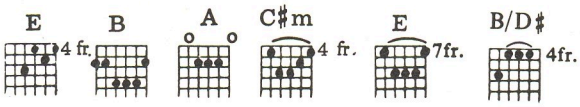
Tablature Explanation see pg. 94

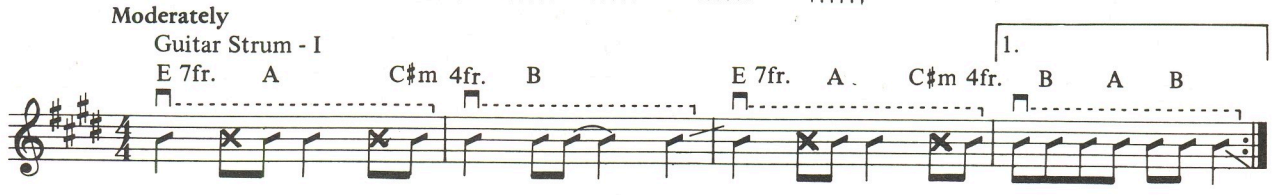
HIT ME WITH YOUR BEST SHOT

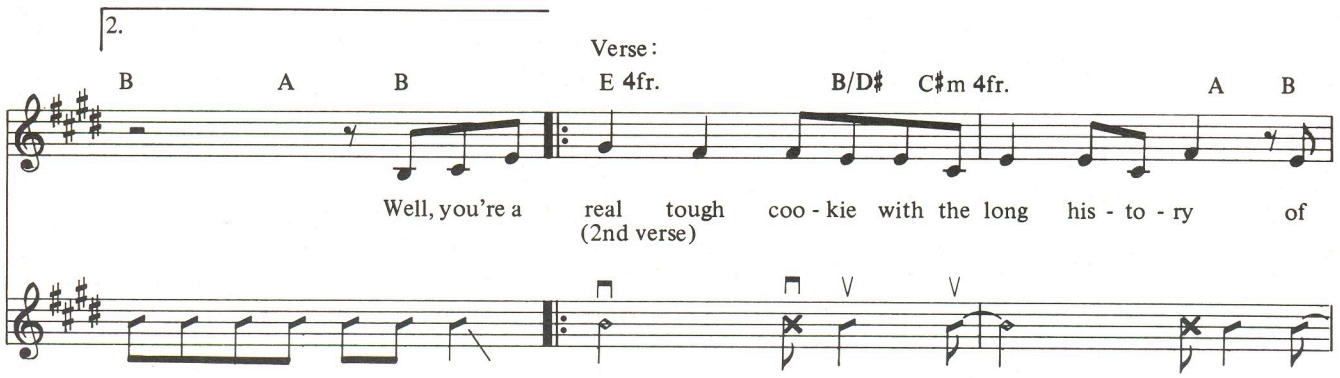
As recorded by PAT BENATAR

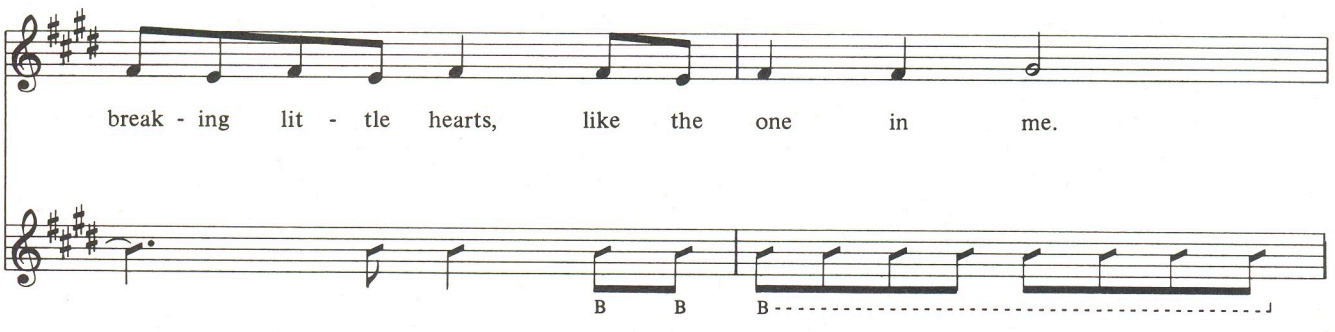
(From the album CRIMES OF PASSION/Chrysalis CHE 1275)

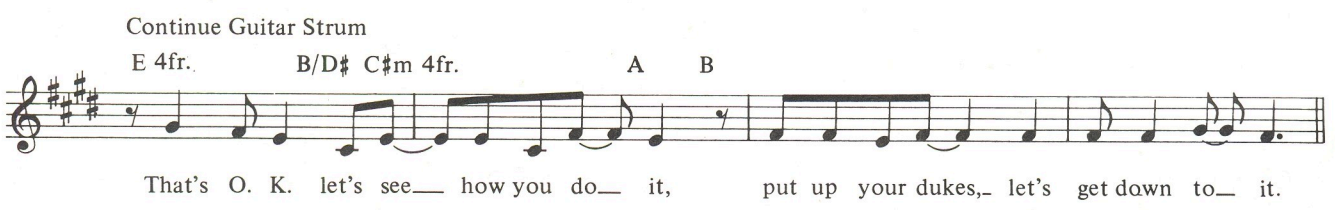
Words and Music by
Eddie Schwartz











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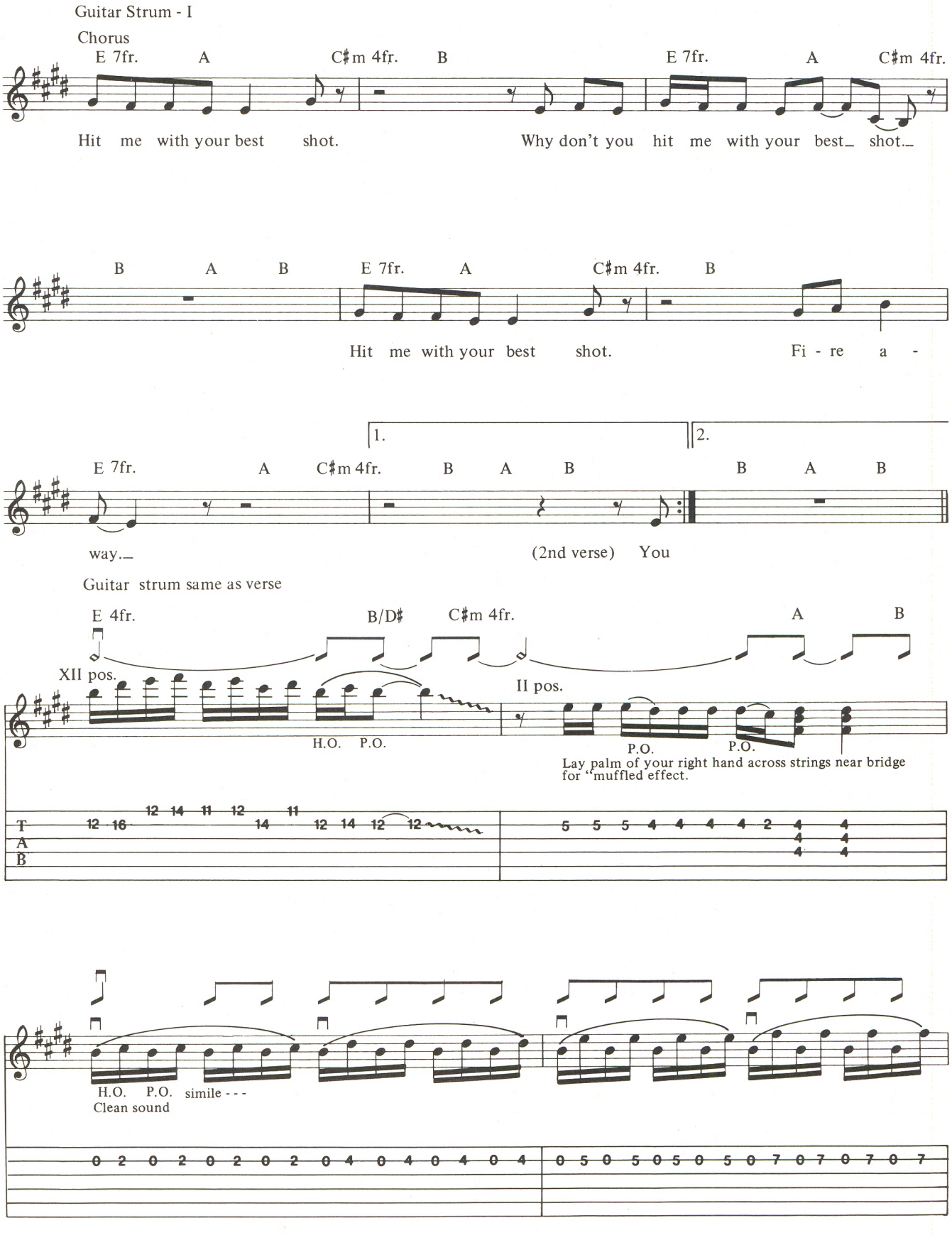
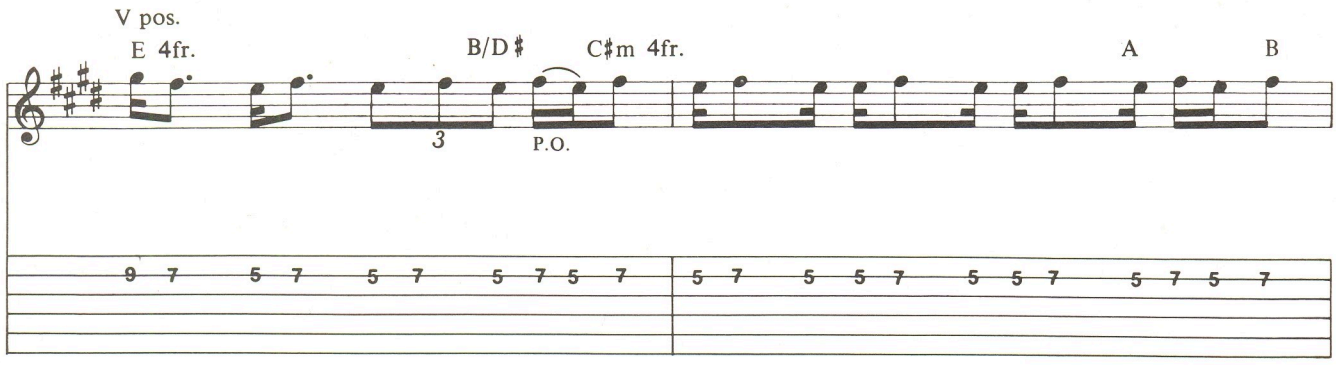
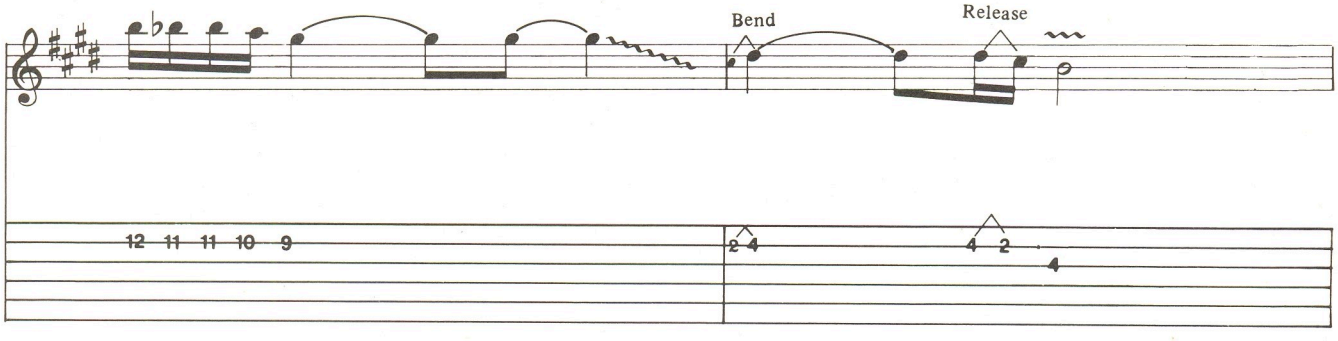
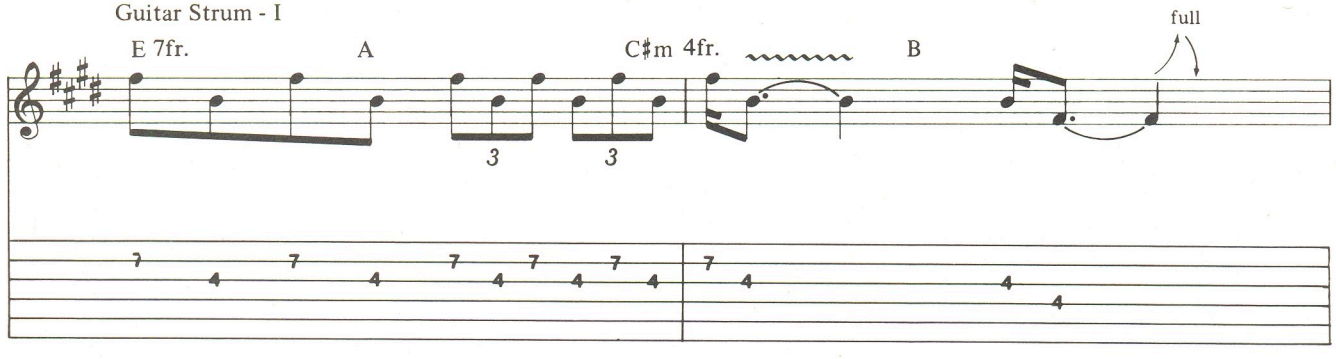
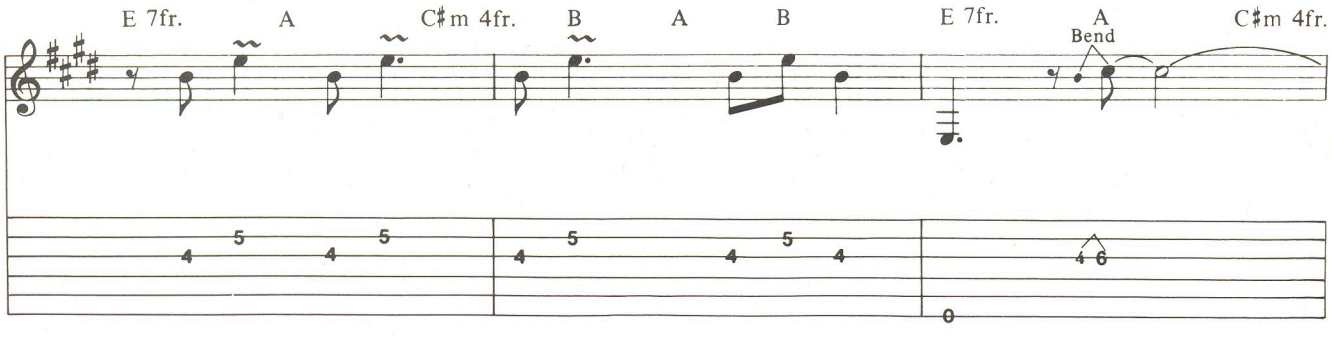
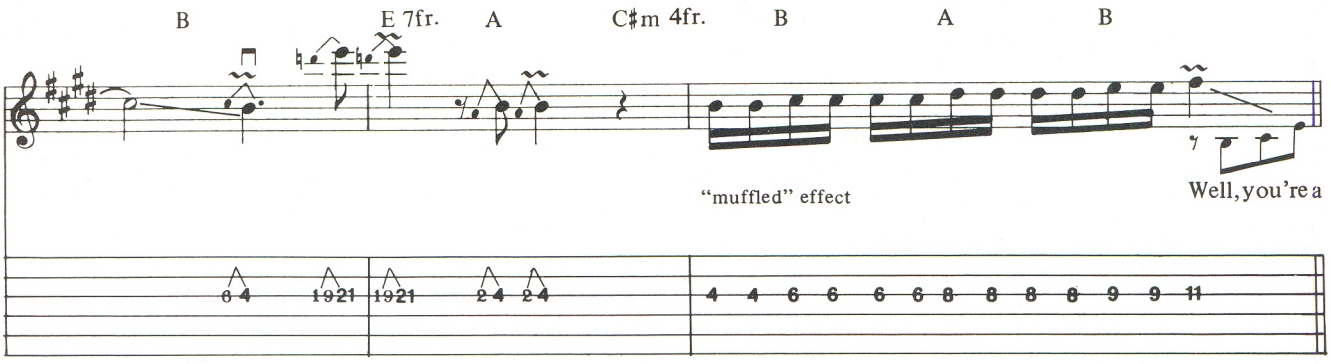

Guitar Strum - I
Chorus
E 7fr.
A
C♯m 4fr.
B
E 7fr.
A
C♯m 4fr.
Hit me with your best shot.
Why don't you hit me with your best_ shot._
B
A
B
E 7fr.
A
C♯m 4fr.
B
Hit me with your best shot.
Fi - re a -
1.
2.
E 7fr.
A
C♯m 4fr.
B
A
B
B
A
B
way._
(2nd verse) You
Guitar strum same as verse
E 4fr.
B/D♯
C♯m 4fr.
A
B
XII pos.
II pos.
H.O. P.O.
P.O.
P.O.
Lay palm of your right hand across strings near bridge for "muffled effect.
T
A
B
H.O. P.O. simile - - -
Clean sound

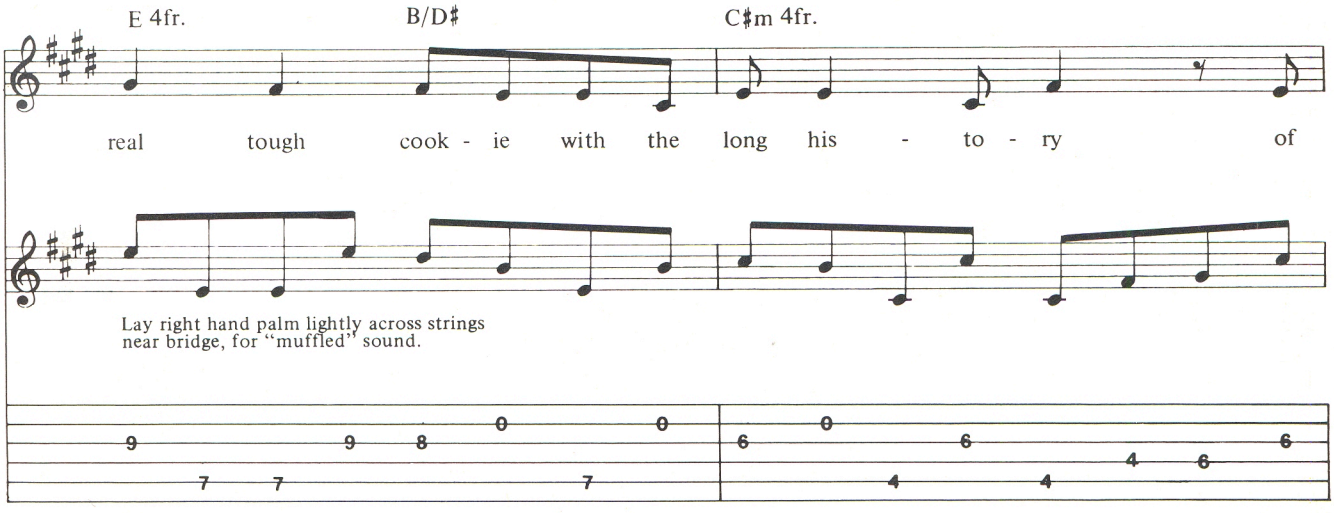

V pos.
E 4fr.
B/D♯
C♯m 4fr.
A
B
3
P.O.

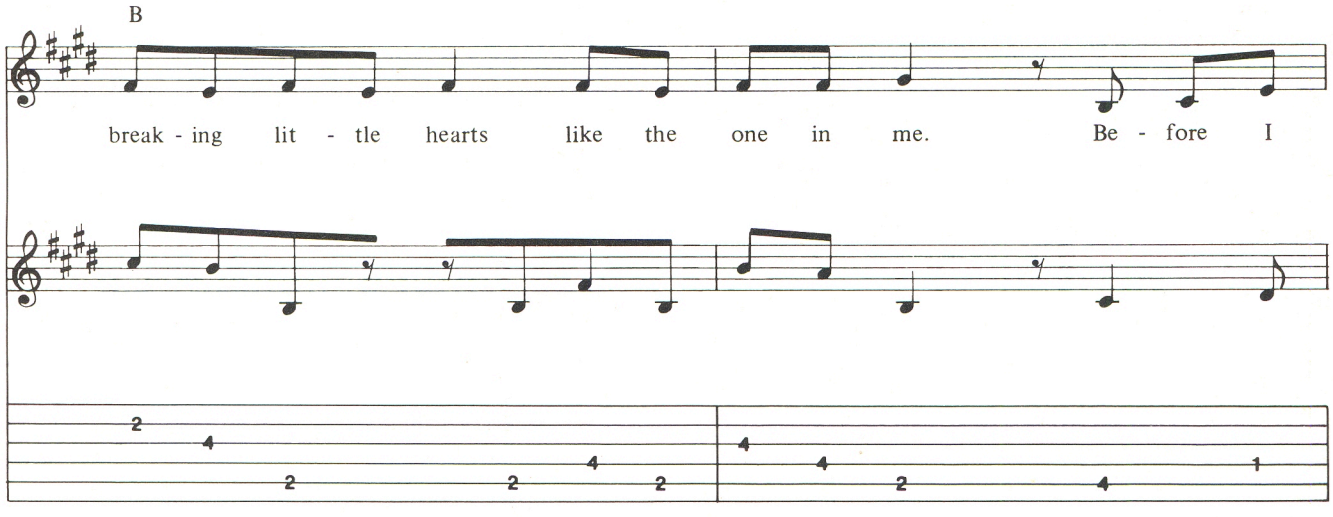

Bend
Release

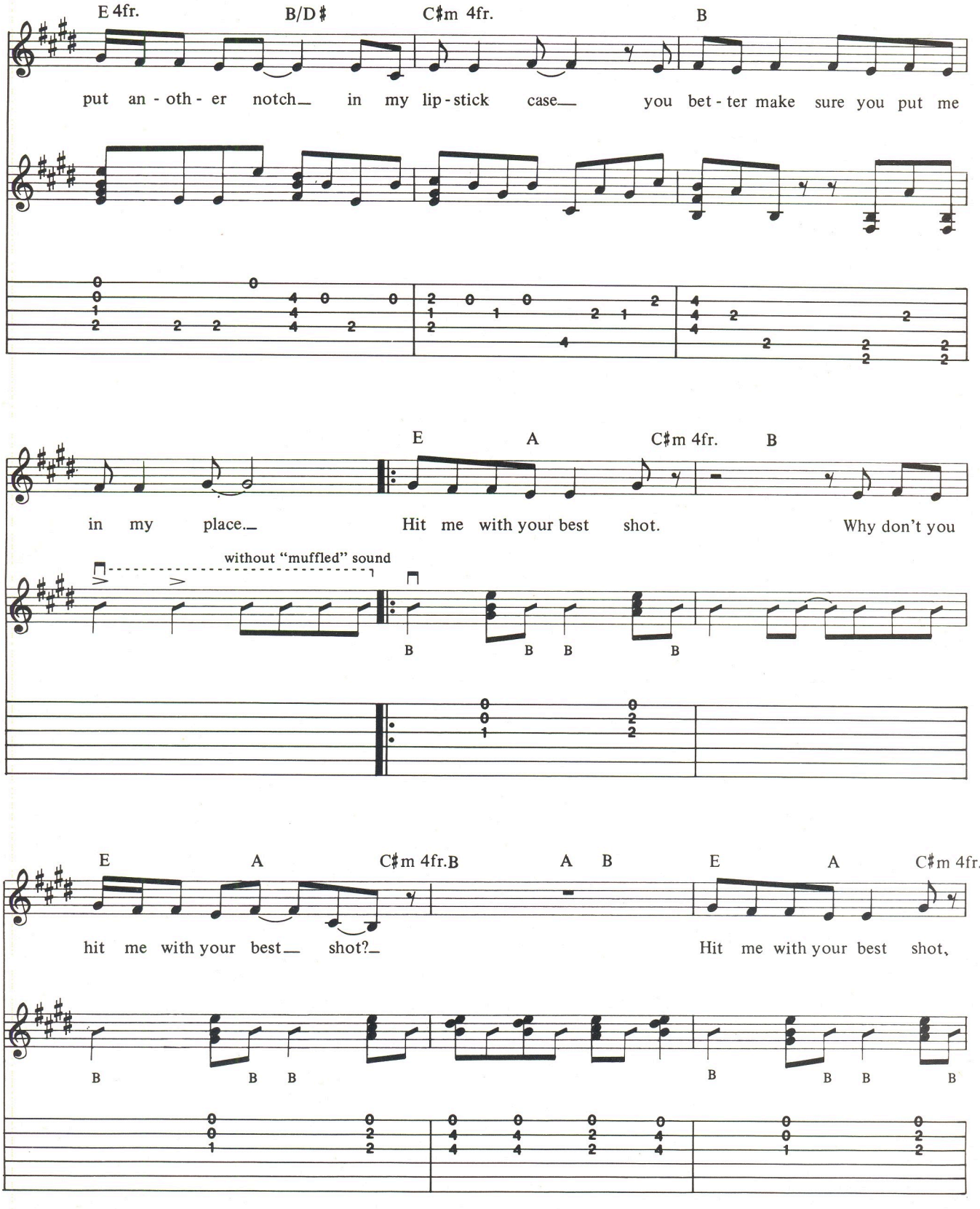

Guitar Strum - I
E 7fr.
A
C♯m 4fr.
B
full
3
3

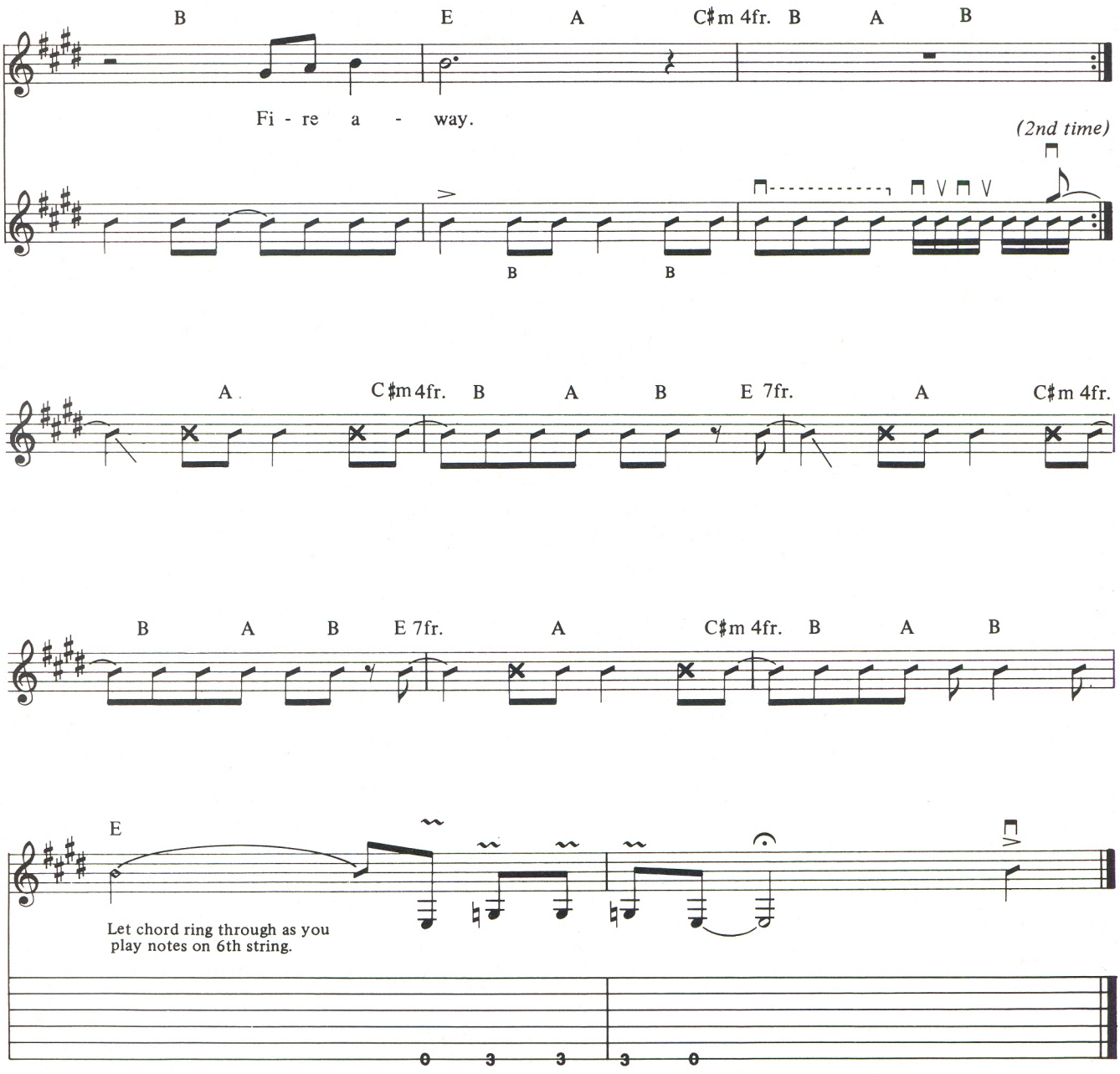

E 7fr.
A
C♯m 4fr.
B
A
B
E 7fr.
A
Bend
C♯m 4fr.


B
E 7fr.
A
C♯m 4fr.
B
A
B
"muffled" effect
Well, you're a


E 4fr.
B/D♯
C♯m 4fr.
real tough cook - ie with the long his - to - ry of
Lay right hand palm lightly across strings
near bridge, for "muffled" sound.


B
break - ing lit - tle hearts like the one in me. Be - fore I


E 4fr.
B/D♯
C♯m 4fr.
B
put an - oth - er notch_ in my lip - stick case_ you bet - ter make sure you put me
E
A
C♯m 4fr.
B
in my place._ Hit me with your best shot. Why don't you
without "muffled" sound
E
A
C♯m 4fr.
B
A
B
E
A
C♯m 4fr.
hit me with your best_ shot?_ Hit me with your best shot,



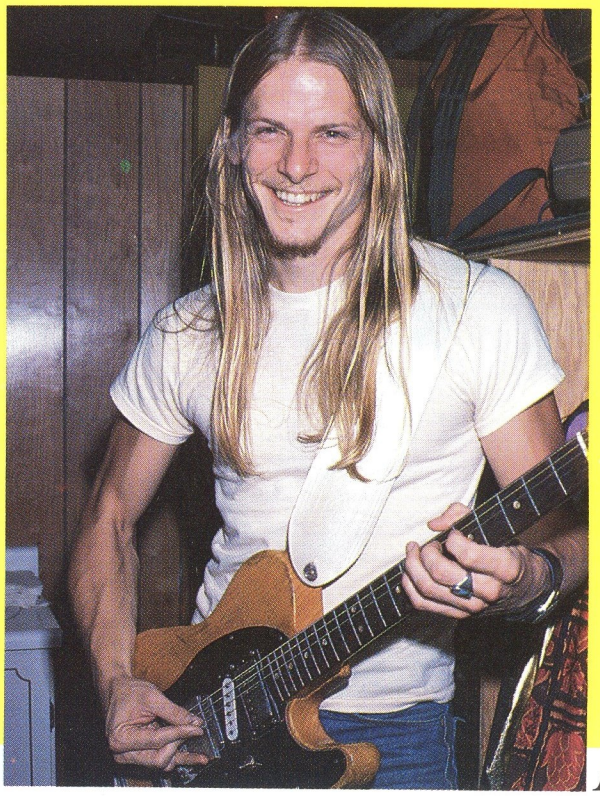
2nd verse

You come on with a come on,
You don't fight fair
But that's O.K., see if I care.
Knock me down, it's all in vain,
I'll get right back on my feet again.

Chorus

THE ELECTRICITY OF THE ACOUSTIC GUITAR

OPEN EARS



John Stix

by Steve Morse

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

A few columns ago I talked about how the electric guitarist might benefit from studying the classical guitar. This month I'd like to do the same with the steel string acoustic. The most obvious thing to say is that it will definitely strengthen your fingers, especially on the left hand. In trying to build up my technique on this instrument, I've noticed that if you play anything that is at all country related, you will develop the use of open strings. For

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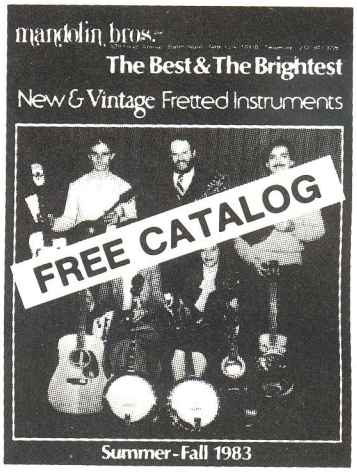

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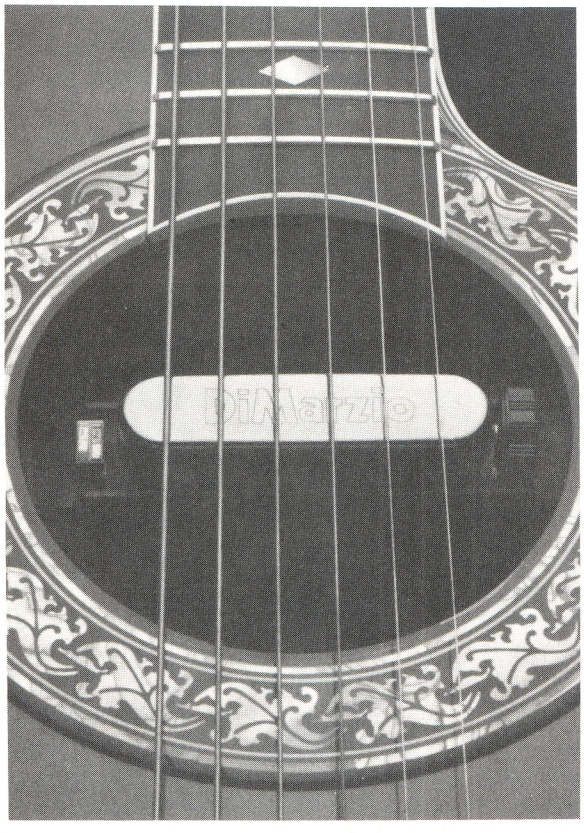
instance, if you're doing a G major scale starting on the low E string, you play G on the 3rd fret, then open A, B on the 7th fret E string, C on the 3rd fret A string, open D, E on the 7th fret A string and so on, using every open string on the guitar. I use this sometimes on the electric guitar because it will allow the notes to overlap in a way that you can't do one finger after another.

The acoustic guitar also has a dynamic range of percussive attack which goes beyond anything I've ever heard on the electric guitar. I'm not saying it's louder. I am saying that by only using your pick you can make a huge change in the volume, tone and emphasis of your notes. With the electric guitar, if you use a distorted sound the amp will compress the signal. It makes the notes sound more uniform than they may be. On the acoustic guitar you will find out which notes you tend to emphasize because they will really stick out. I learned that I tend to emphasize the first, last and only the strong beats. This is something that didn't show up on the electric guitar. Once you develop the ability to emphasize the notes whenever and to whatever degree you want, it will obviously make your picking more even.

If you're like me and play the electric with a string set from .010 to .040, the switch to an acoustic guitar will make you work harder. It's a matter of getting used to the thicker strings. Once you've done that, you'll never have to think twice about bending the low E string on your electric three or four frets, because it will seem like rubber.

Playing the steel string acoustic can also help you expand the tone you get from an electric. A lot of players I've heard have an on/off approach to volume control. Other players with more demanding roles have a clear/distorting thing, where they turn it down for the clear sound and up for the distortion. Then there's the guitarist who can use volume control for an infinite number of different settings and string tones. For instance, turning your guitar down and hitting it real hard has a different sound than bringing it up a little bit and hitting it softly. Being able to make a swell or crescendo using only a pick is very effective. But only a few people seem to do it. Pat Metheny is good at it, but he doesn't pick every note. John McLaughlin in Shakti could bring out the volume of a single note and completely control the dynamics using only the pick.

If you want to hear the electricity in the acoustic guitar, bluegrass music is a natural. I think it's just as exciting as any rock and roll. There's so much energy and it's as much fun to listen to if you get by the social stigma we seem to have put on it. The only difference to me is that the players sit still in bluegrass. My best playing along this line is on *Pride of the Farm* and *The Bash*. You would do well to listen to Tony Rice, Mark O'Connor or Doc Watson. Those guys who play the steel guitar hit on some of the most intense stuff I've ever heard. I can sort of visualize it on the guitar. And let me tell you, it would be hard to play. Hey, if I could play the pedal steel guitar like Speedy West it would be all over. ■



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If radio programmer John Sebastian has his way, the music of Steely Dan may become as common on the airwaves as the tunes of the Beatles. Pushing a new format called Eclectic Oriented Rock, Sebastian feels that the Dan (aka Donald Fagen, Walter Becker and a cast of thousands of studio fingers) are the unheralded heroes of post-Beatles rock, in their own way as imaginative and unique as yesteryear's Fab Four. And to put his money where his taste is, Sebastian plans to advise all stations playing his E.O.R. format to go heavy on Steely Dan. Which means that a lot of starving heads may soon have their fill of subtle and perverse lyrics insinuated into cryptic and sardonic storylines (or is it vice-versa) and wound around a sampling from the literature of pop-rock-jazz-blues melodies. Plus, you can dance to some of them.

At the keyboards Donald Fagen was co-conspirator on all the Dan's classic songs, from *Do It Again* and *Reeling in the Years* and *Rikki Don't Lose That Number* to *Peg* and *Deacon Blues* and *Hey Nineteen*. On his own, Fagen has carried the ineffable Steely Top 40 mystique forward, with *I.G.Y. (What a Beautiful World)*. But beyond the immediately accessible, the Steely Dan scrapbook of rock portraits includes a memorable, if ragged, bunch: *Charlie Freak, Rose Darling, Kid Charlemagne, Pearl of the Quarter, Dr. Wu*. Charting the inevitable comedown from a decade of street theater, Fagen & Becker swung from the chandeliers while the roof was caving in. Now, removed from such turbulence, and approaching his songwriting mid-life, alone Fagen contemplates the glittering standard-strewn byways that led him to this juncture.

Interview by Bruce Pollock

DONALD FAGEN . . . on Songwriting

I don't think Walter and I were songwriters in the traditional sense, neither the Tin Pan Alley/Broadway variety nor the "staffer" type of the fifties and sixties. An attentive listening to our early attempts at normal genre-writing will certainly bear me out. It soon became more interesting to exploit and subvert traditional elements of popular songwriting and to combine this material with the jazz-based music we had grown up with. In college we were both intrigued by certain humorists of the late fifties and early sixties, such as John Barth, Joseph Heller, Kurt Vonnegut, Thomas Berger, Terry Southern and Bruce Jay Friedman (I've since cooled on a lot of these writers). Walter read a couple of novels by Thomas Pynchon. We both thought the predicament in which popular music found itself in the middle sixties rather amusing too, and we tried to wring some humor out of the whole mess. We mixed TV style commercial arranging cliches with Mersey beats, assigned nasty sounding, heavily amplified guitars to play Ravel-like chords, etc. The fairly standardized rock instrumentation of the original group added to the schizy effect. We never tried to compete with the fine songwriters of the era (Goffin & King, Lennon & McCartney). We were after a theatrical effect, the friction produced by the mix of music and lyrics—the irony.

WORK HABITS

At this point I can't really remember who wrote this verse or that chorus, but the way it often worked out was like this: I would come up with a basic musical structure, perhaps a hook line and occasionally a story idea. Walter would listen to what I had and come up with some kind of narrative structure. We'd work on music and lyrics together, inventing characters, adding musical and verbal jokes, polishing the arrangements and smoking Turkish cigarettes. Of course, the musicians would kick in with arranging ideas, bass lines, etc. when we got into the studio.

Working without Walter was shocking to begin with, but I got used to it. I was used to having somebody to bounce ideas off. It wasn't that difficult coming up with the music, because I basically used to come up with the musical material anyway. But the lyrics were quite difficult. I think I was lucky to be able to draw on my own background, for some semi-autobiographical songs.

Lately I work mostly in the daytime, in a small sunny room. I own a few pieces of electronic gear, but I work at the piano, for the most part. I compose almost every day, usually five or six hours on the average. I also make time to play some standards and jazz tunes and maybe run some scales. I used to be a workaholic (what a terrible word that is)—up all night, running to the piano before breakfast, that sort of thing. Nowadays I sometimes stop to smell those proverbial roses. These days I listen to very little music. When I do, I play old jazz records, Ray Charles, Chicago blues, some French composers, and once in a while, with shutters drawn, I sneak a listen to my crackly copy of **Highway 61 Revisited.** I have six new tunes finished, and when I get two or three more I'll record. It'll still be basically a personal record like the last one, but I'll be working more with blues material.

The last time I talked to Walter (quite a while ago) he was living on a distant beach and was still very funny on the phone.

COVERS

Because most of our tunes were written to be performed only by Steely Dan, they don't lend themselves very well to cover renditions. The lyrics are not the sort that would inspire singers to cover them. And most of the melodies are instrumen-

tal type lines, and not songs in the usual sense of the term. By that I mean that a real song, it seems to me, has a kind of melody which is, first of all, very easy to sing. It has a natural flow, usually in a stepwise motion, with consecutive notes, simple arpeggios, and so on. That's a quality a lot of the great songwriters had. You can sing the melody without any chordal background and it'll still sound good. The melody is not dependent on the harmony; it's just a really good melody. I think our songs were derived more instrumentally, more in the way—not to make a comparison in quality—Duke Ellington would write. I think his songs in fact don't work that well as songs. He wrote for the people in his band, the specific players. He wrote lines he thought that they could play well. And although we weren't writing for instrumental performers—we were writing for my voice—I think our background, because it mostly comes out of arranging and jazz, made us lean toward melodies that had that kind of structure—they're more chordally situated.

When I hear the occasional cover I almost always experience what I've come to think of as the Bill Murray Effect—i.e., Buddy Greco doing *Born to be Wild*.

STUDIO MUSICIANS

When Walter and I decided we weren't cut out to be leaders of a touring band, we started looking for a more mature (some might say slicker) sound. Our original players went their separate ways and studio players were just the ticket. Because the cost of rehearsal time with studio players was (and is) high, we began to prepare fairly detailed charts before going into the studio, sometimes with the help of one of the musicians on the date. The players would run down the tune a few times and then we'd start recording. With luck we'd get an early take. More often we'd do quite a few. Solos were usually overdubbed and judged on flow and originality; however, a player with a nice touch could get by easily on blues alone. Larry Carlton played on quite a few of our records. He's a real virtuoso. In my opinion he can get around his instrument better than any studio guitarist. He's also quite a good blues player. He did the solos on *Kid Charlemagne*. The middle solo he did in two takes and we used parts of both. The last solo was straight improvisation. Sometimes a player would come in and rip off a solo like that, other times, if they were playing something which we didn't think was stylistically consistent with the song, or if they were just having trouble getting any idea, we might suggest a stylistic or melodic idea to get them started. These days I do more playing myself.

A goal I have now is to one day write a really terrific song and hear it in a movie theater.

A FINAL QUERY

GUITAR: Did you ever cry when you wrote that song?

DONALD: No, but when I hear one of our less successfully realized songs on the radio it's easy to trace the tracks of my tears. ■

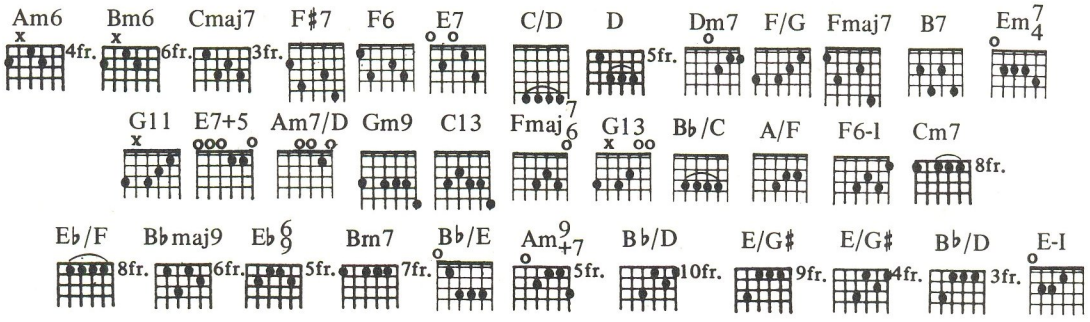
Tablature Explanation see pg. 94

GREEN FLOWER STREET

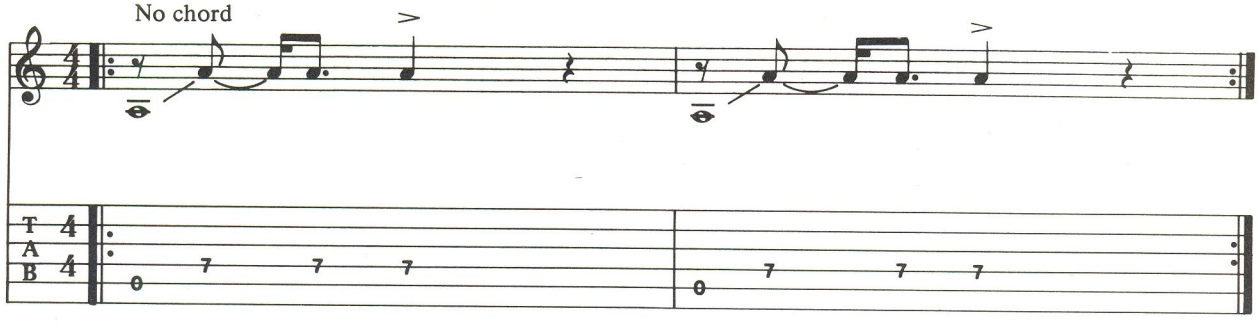
As recorded by DONALD FAGEN

(From the album THE NIGHTFLY/Warner Bros. 23696-1)

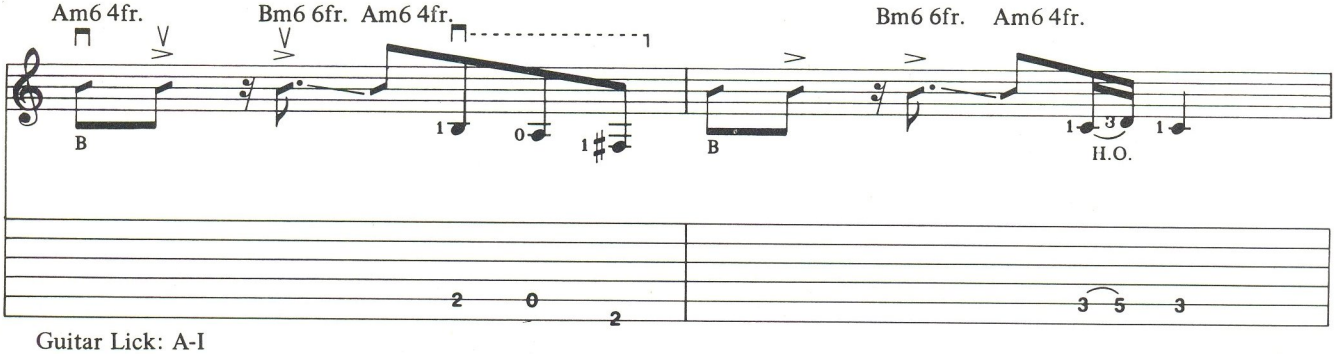
Words and Music by
Donald Fagen



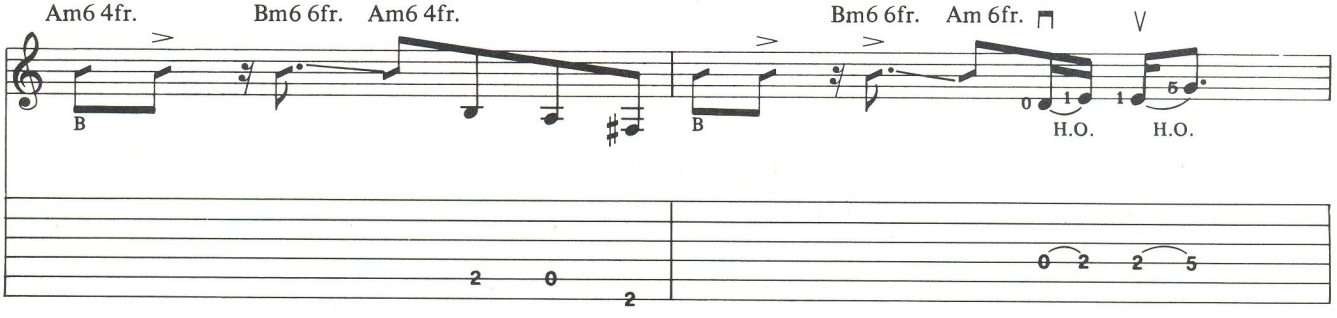
Moderately



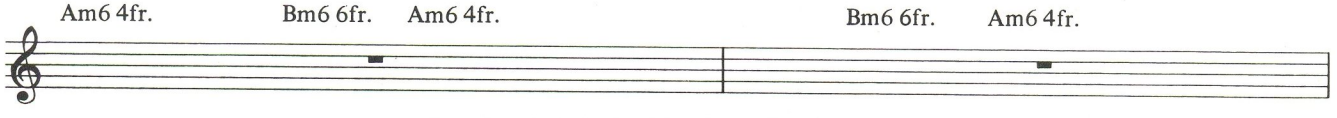
Guitar Lick: A



Guitar Lick: A-I



Guitar Lick: A-I



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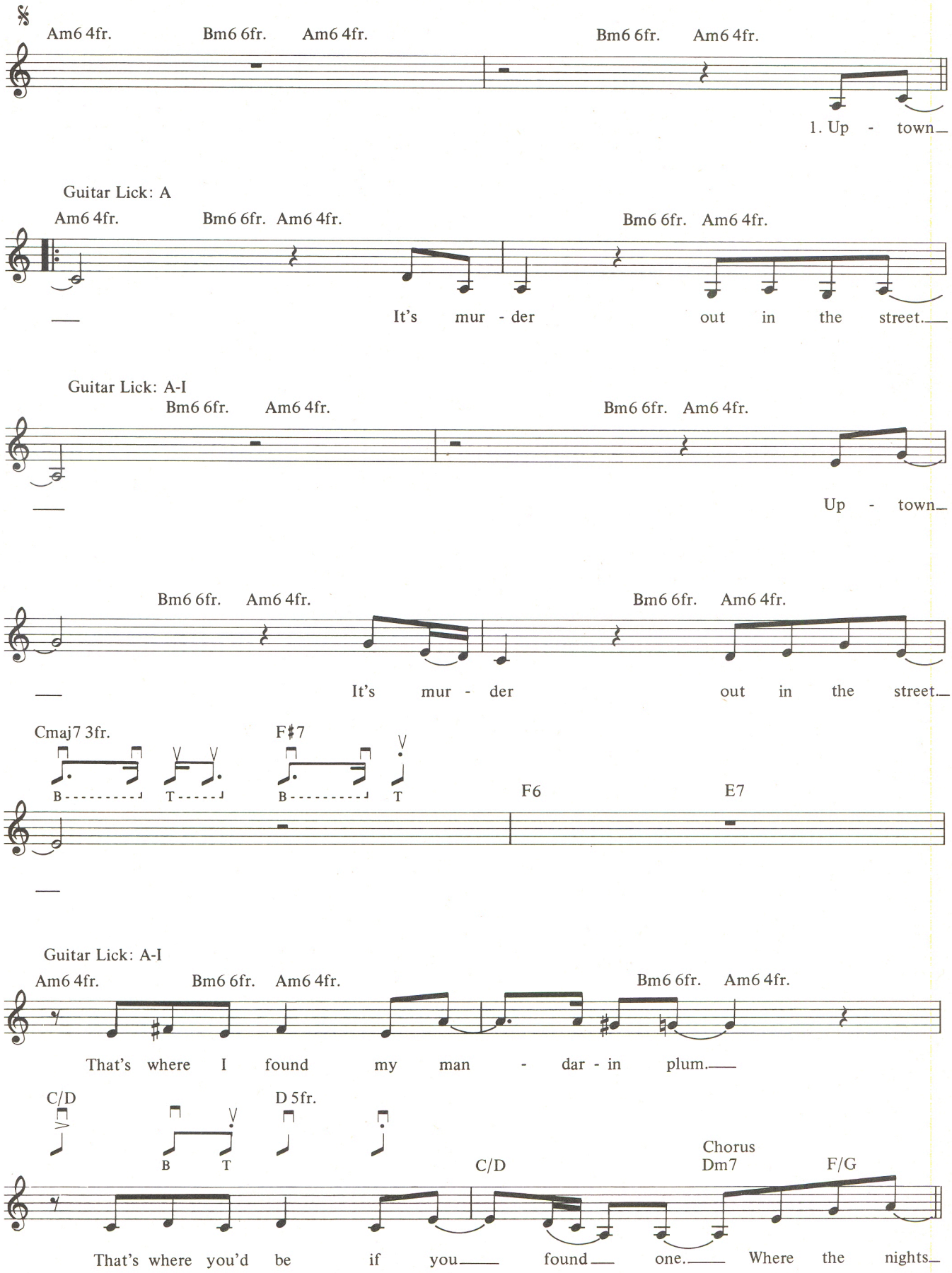
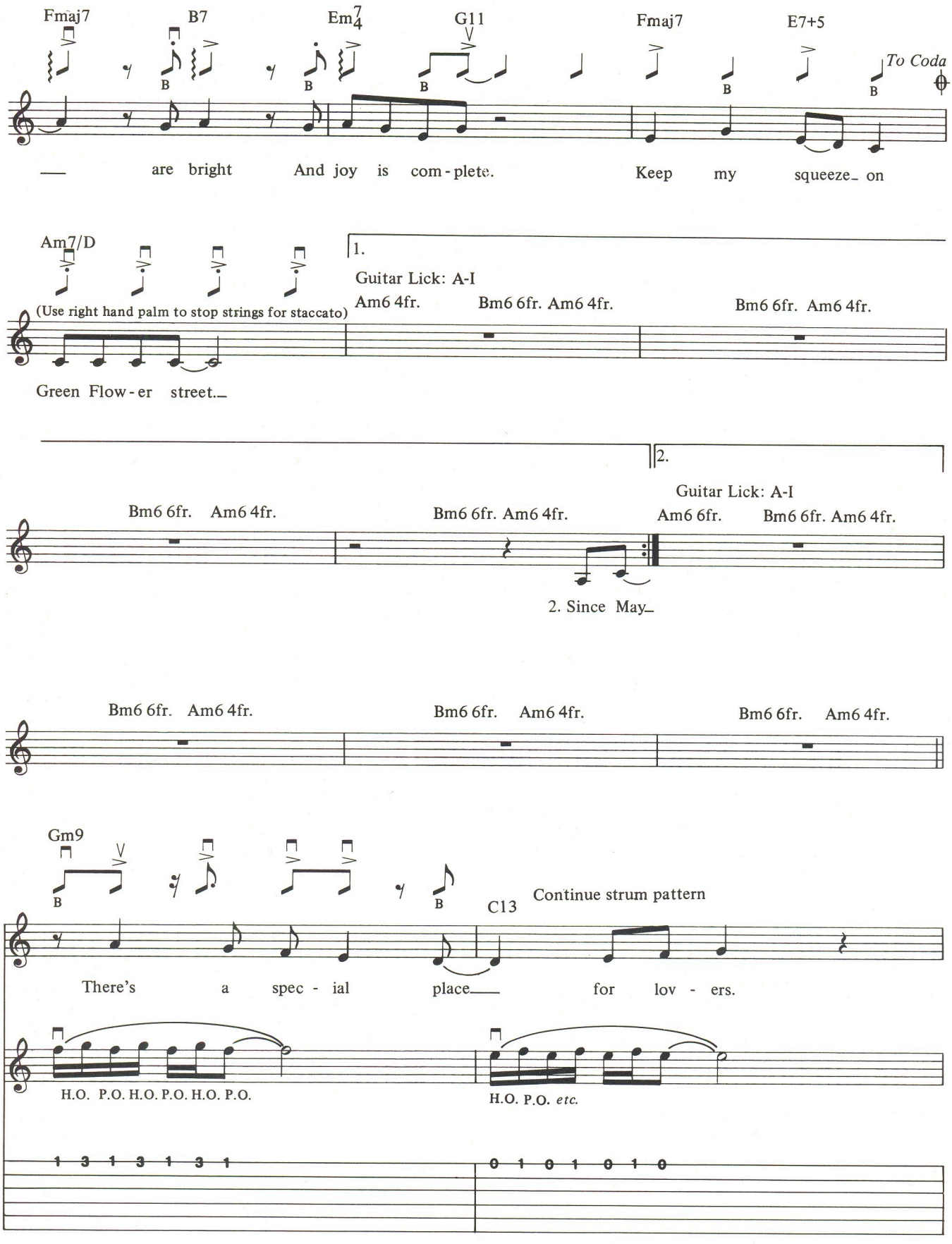
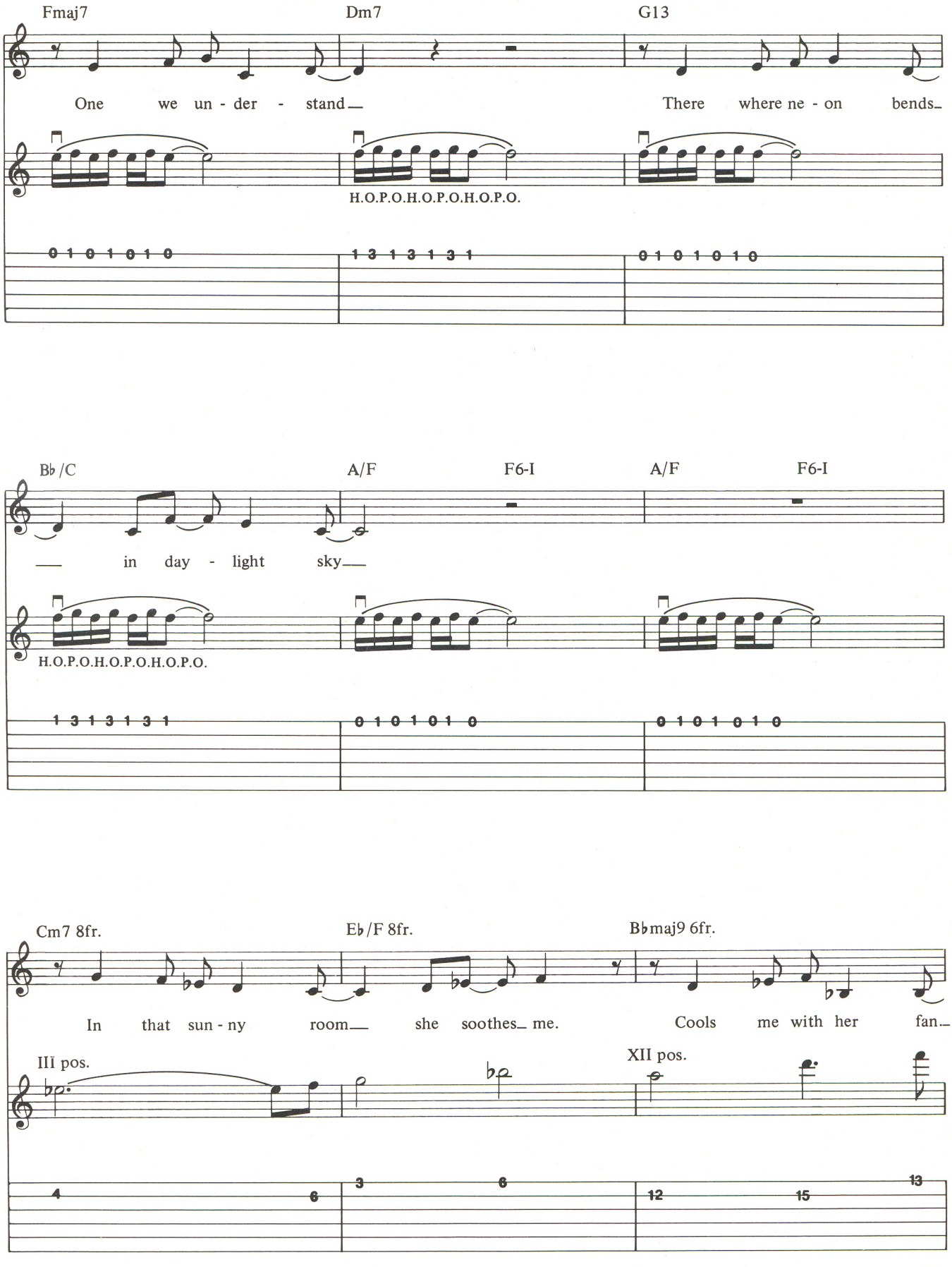
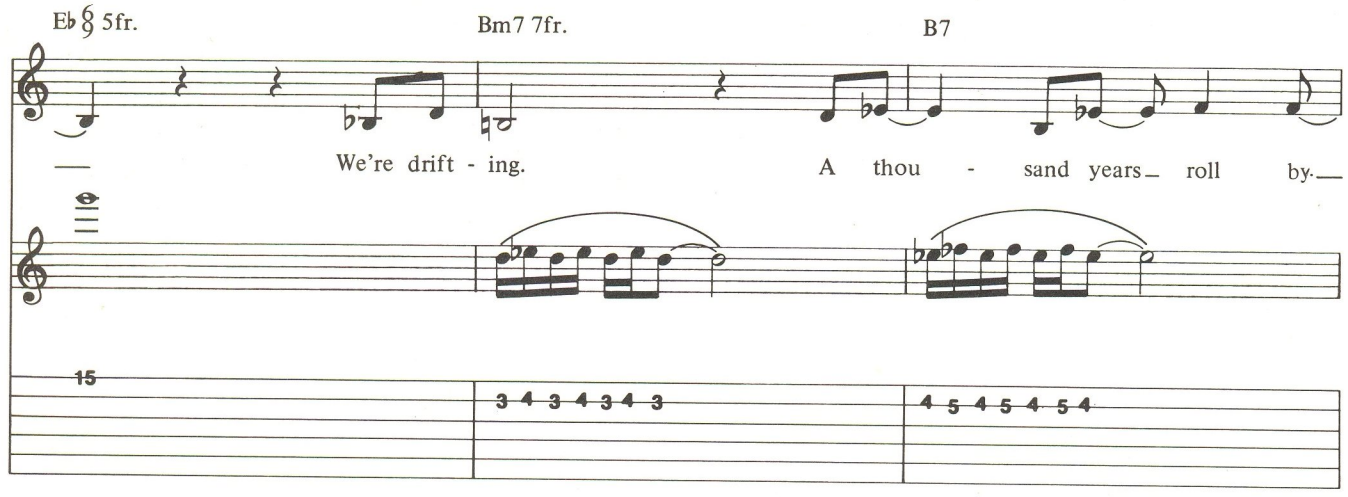

Am6 4fr.
Bm6 6fr.
Am6 4fr.
Bm6 6fr.
Am6 4fr.
1. Up - town
Guitar Lick: A
Am6 4fr.
Bm6 6fr.
Am6 4fr.
Bm6 6fr.
Am6 4fr.
It's mur - der out in the street.
Guitar Lick: A-I
Bm6 6fr.
Am6 4fr.
Bm6 6fr.
Am6 4fr.
Up - town
Bm6 6fr.
Am6 4fr.
Bm6 6fr.
Am6 4fr.
It's mur - der out in the street.
Cmaj7 3fr.
F♯7
B
T
B
T
F6
E7
Guitar Lick: A-I
Am6 4fr.
Bm6 6fr.
Am6 4fr.
Bm6 6fr.
Am6 4fr.
That's where I found my man - dar - in plum.
C/D
D 5fr.
B
T
C/D
Chorus
Dm7
F/G
That's where you'd be if you found one. Where the nights


Fmaj7
B7
Em7
G11
Fmaj7
E7+5
To Coda
— are bright And joy is com-plete. Keep my squeeze_ on
Am7/D
(Use right hand palm to stop strings for staccato)
1.
Guitar Lick: A-I
Am6 4fr. Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Green Flow-er street._
2.
Guitar Lick: A-I
Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Am6 6fr. Bm6 6fr. Am6 4fr.
2. Since May_
Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Gm9
C13
Continue strum pattern
There's a spec - ial place_ for lov - ers.
H.O. P.O. H.O. P.O. H.O. P.O.
H.O. P.O. etc.
1 3 1 3 1 3 1
0 1 0 1 0 1 0


Fmaj7
Dm7
G13
One we un - der - stand
There where ne - on bends
H.O.P.O.H.O.P.O.H.O.P.O.
0 1 0 1 0 1 0
1 3 1 3 1 3 1
0 1 0 1 0 1 0
B♭/C
A/F
F6-I
A/F
F6-I
in day - light sky
H.O.P.O.H.O.P.O.H.O.P.O.
1 3 1 3 1 3 1
0 1 0 1 0 1 0
0 1 0 1 0 1 0
Cm7 8fr.
E♭/F 8fr.
B♭maj9 6fr.
In that sun - ny room she soothes me.
Cools me with her fan
III pos.
XII pos.
4
6
3
6
12
15
13



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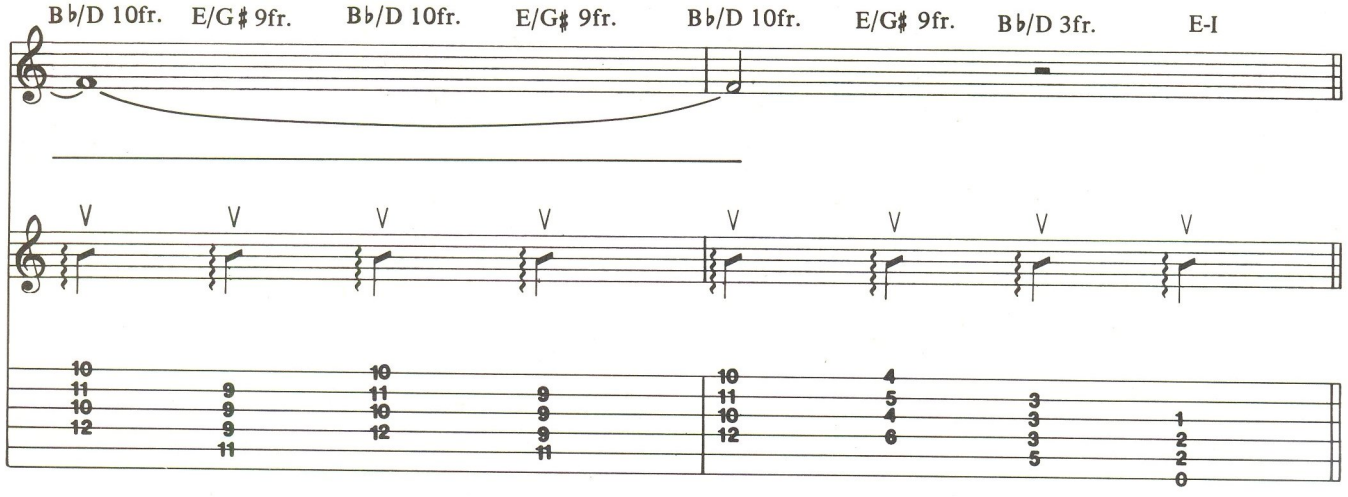
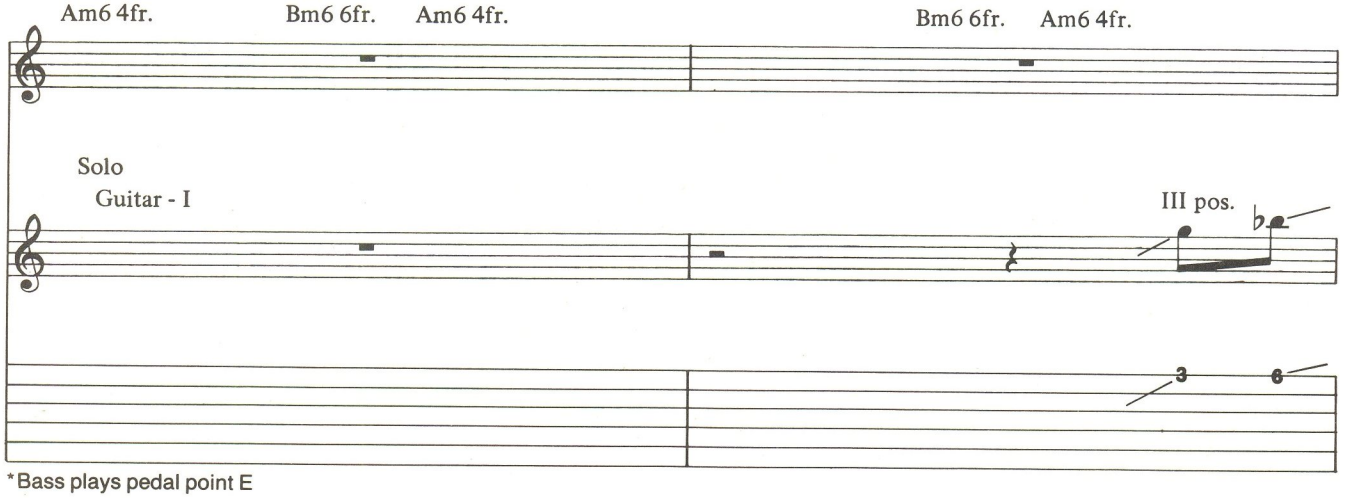
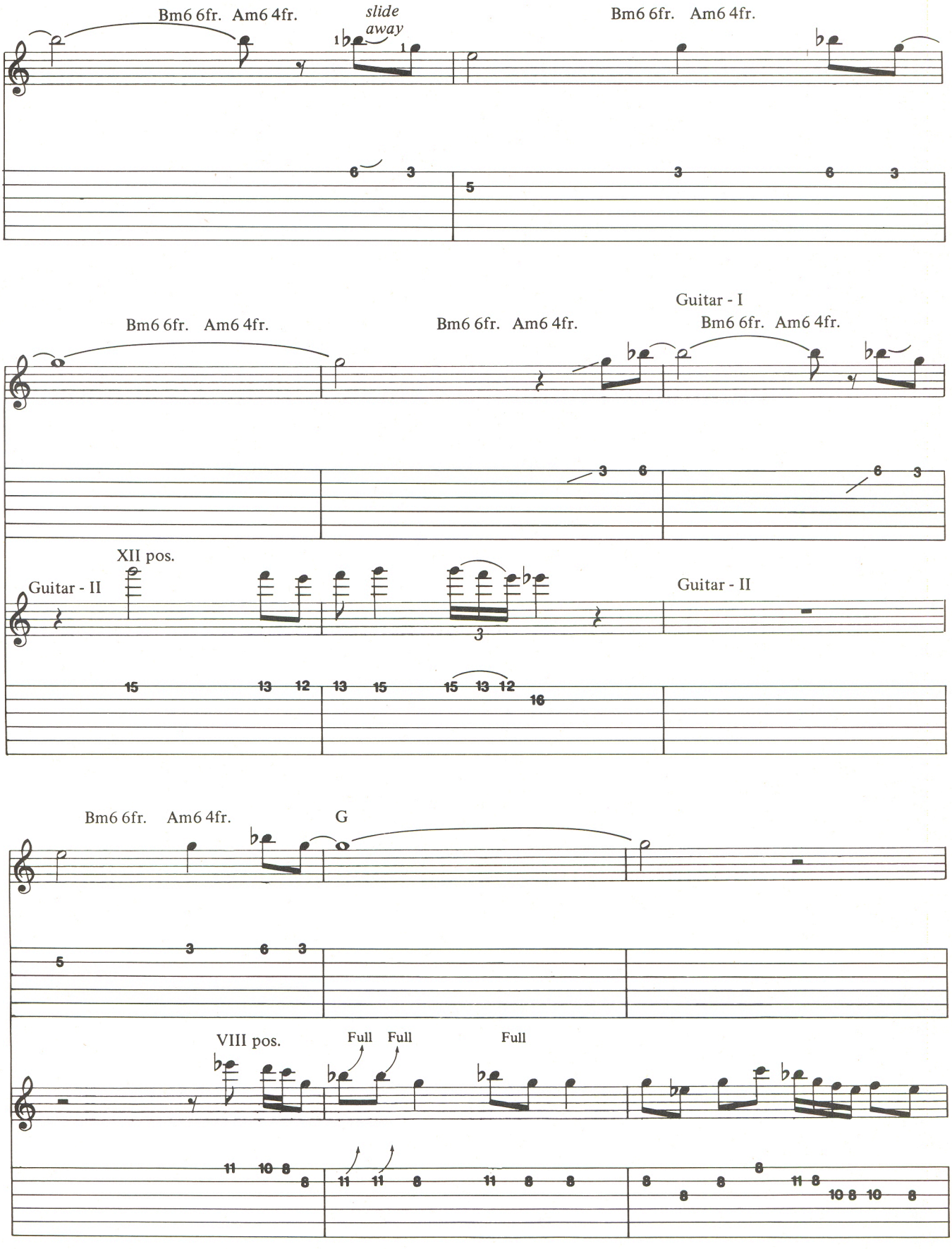
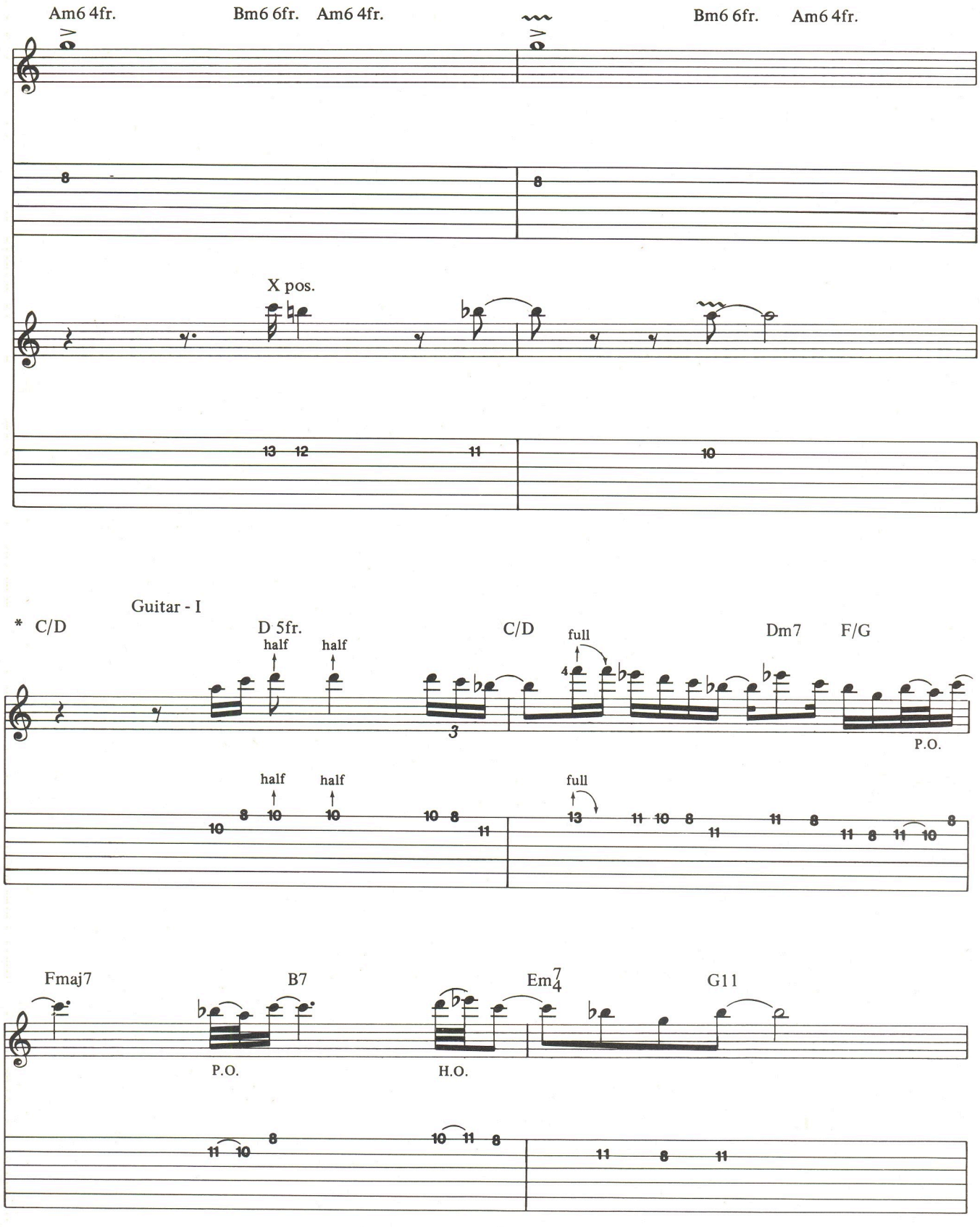


Guitar II
Guitar Lick: A-I

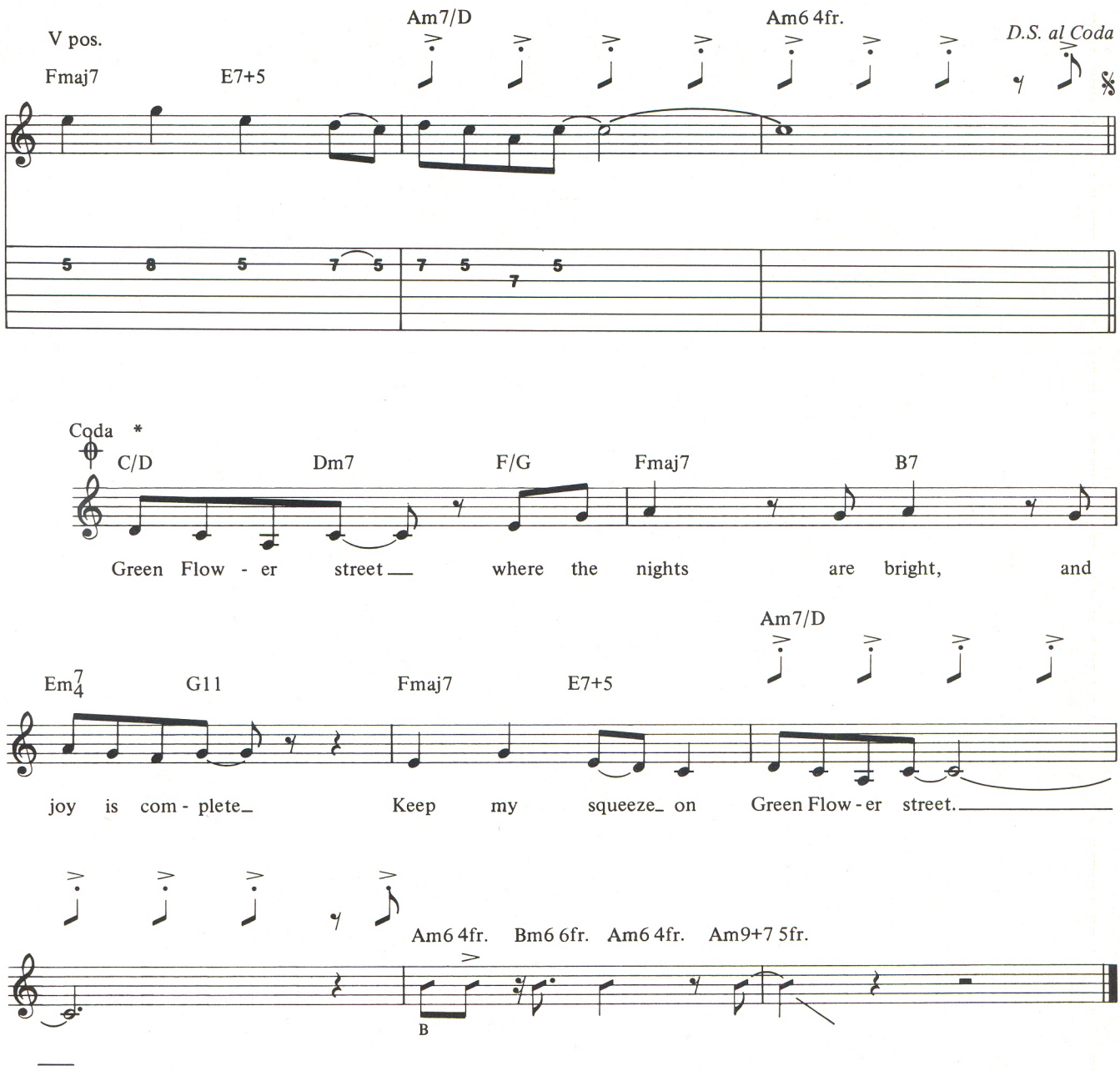


*Bass plays pedal point E


Bm6 6fr. Am6 4fr.
slide
away
Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Bm6 6fr. Am6 4fr.
Guitar - I
Bm6 6fr. Am6 4fr.
XII pos.
Guitar - II
Guitar - II
Bm6 6fr. Am6 4fr.
G
VIII pos.
Full
Full
Full



* Strum pattern same as last system of page 25 and first two systems of page 26



2nd verse

Since May, there is trouble most ev'ry night
Since May, there's trouble most ev'ry night
Where once we danced our sweet routine
It wreaks of wine and kerosine.

3rd verse

Lou Charg, her brother he's burning with rage
Lou Charg, her brother he's burning with rage
I'd like to know what's on his mind
He says "Hey buddy, you're not my kind."

*Strum pattern continued as in chorus.

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, is available from the Amsco Music Publishing Company.

Sooner or later I wanted to get around to looking at some of the more sophisticated chord changes, without turning this into a jazz/rock/fusion column. I think I've found the perfect compromise with Donald Fagen's *I.G.Y. (What a Beautiful World)* from the **Nitefly** album.

Steely Dan was never known for the simplistic approach to songwriting. Fagen and partner Walter Becker employed harmonic devices you'd expect to hear in a Duke Ellington or Stan Kenton big band piece. The chords sound funny to the average ear. Oh, they sound real right when you sing along on the radio, but something in the record always jerks your ear and I catch myself saying whaaaat was that?!!

Upon sitting down to analyze *I.G.Y.* I actually found it to be pretty simply constructed. It's basically in the keys of B natural and A flat, but played in the relative minor keys of G# minor and F minor. The movement between sections can be recognized as a minor third. Songwriters through the ages have been using this device, but of course the brilliant melody and hooky horn line Fagan composed makes it all sound fresh and new.

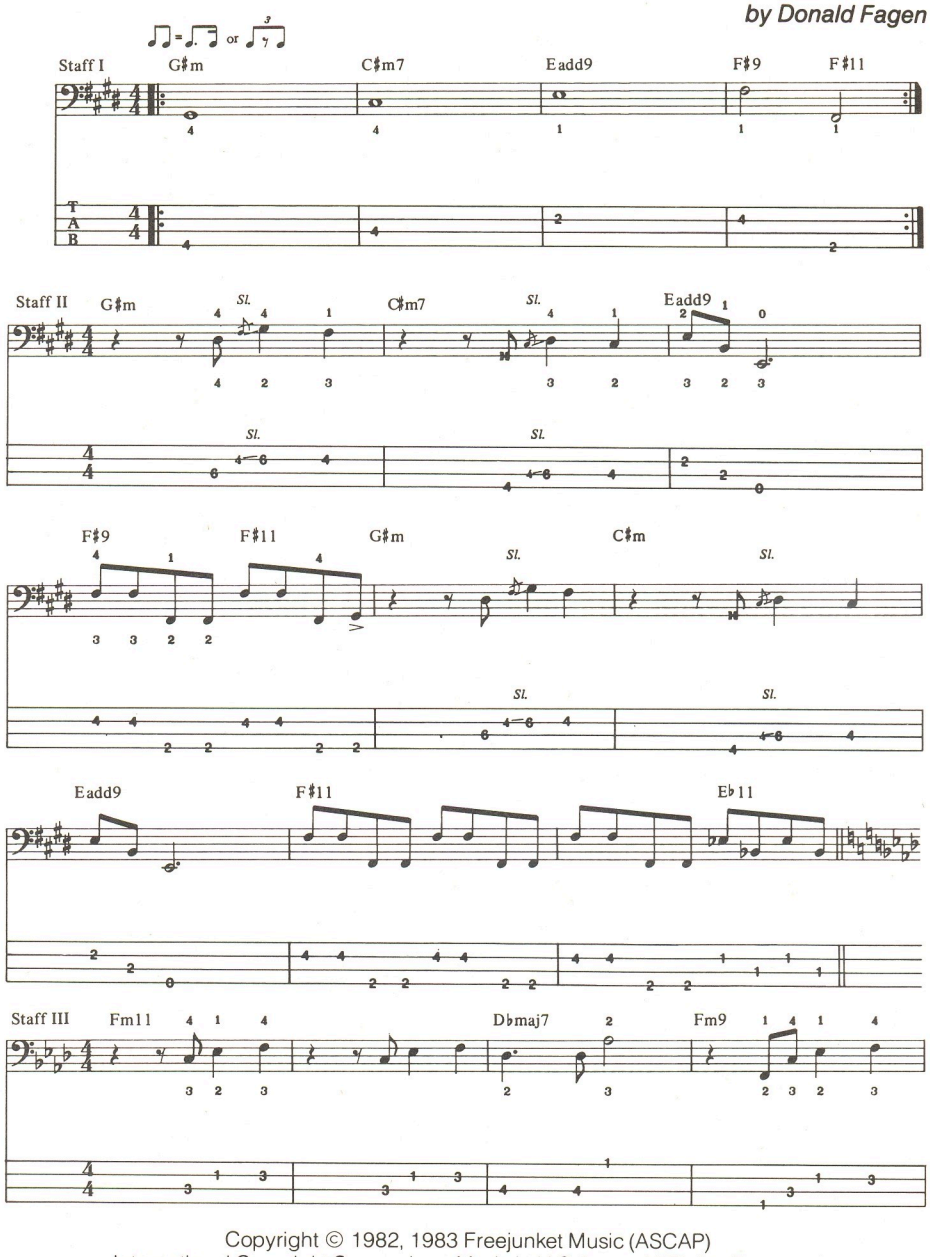
For me the most interesting part of the tune is the bass line, which implies a reggae feel from its first entrance. What makes this a great pop record is the heavy backbeat on 2 and 4 as opposed to a more traditional reggae backbeat which falls on 1 and 3. Note that drummer James Gadson is playing his bass drum on all the downbeats throughout the tune, allowing the bassist, Anthony Jackson, to leave holes here and there without interrupting the rhythmic flow.

Let's take a look at the chart. There's nothing hard about the first eight bars. We have three whole notes and two half notes. (See staff 1).

Then the bars pattern for the chorus, which is also the instrumental hook. (See staff 2). Notice the rest on the downbeats of bars one and two, and the emphasis on the second beat of bar three. What a cool concept. Even in bar four, the octaves are backwards, played top, bottom, top, bottom!

I.G.Y. (What a Beautiful World)

by Donald Fagen



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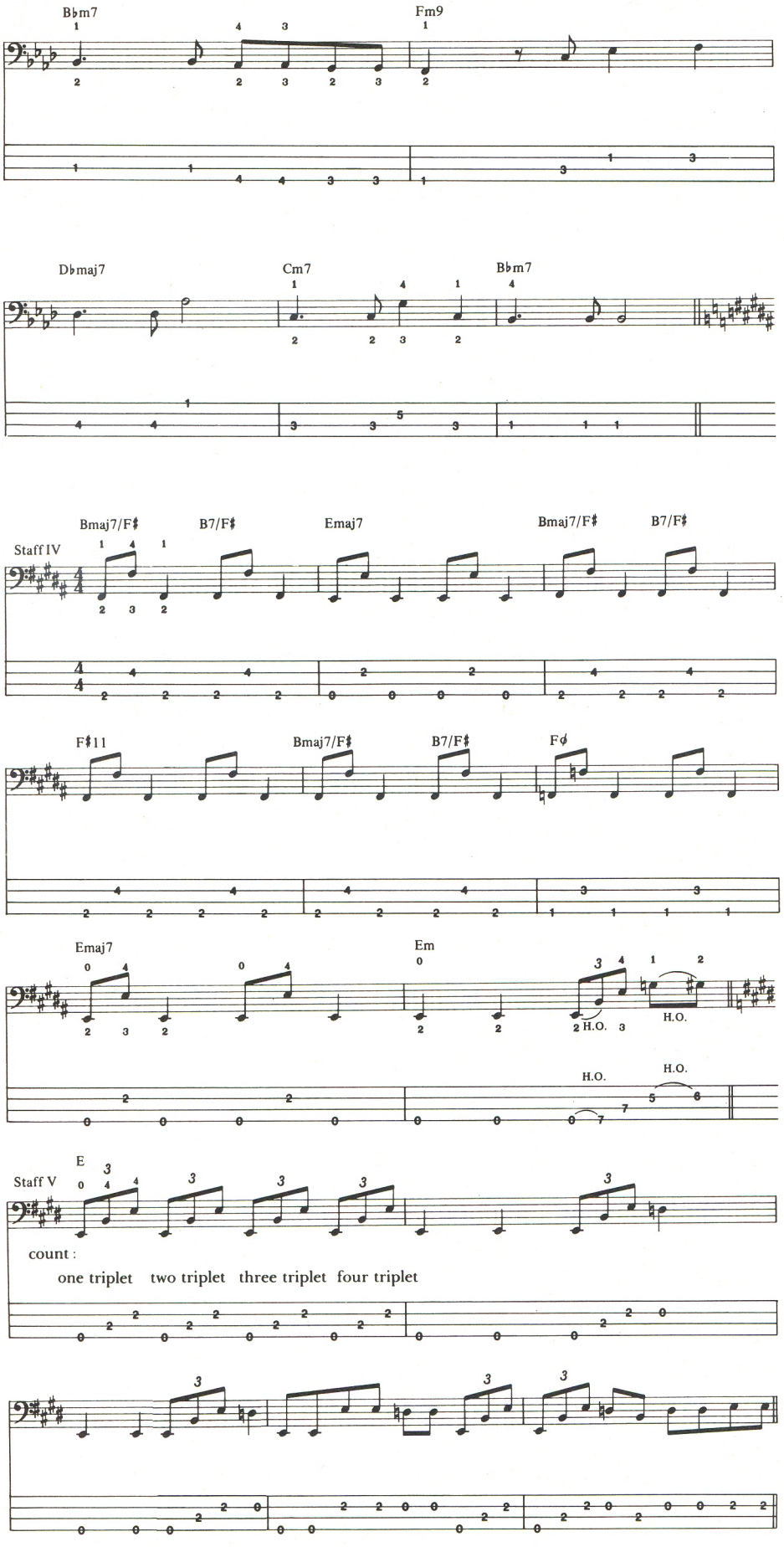


The most important thing to remember when playing this chart is to make it swing. I've notated ♫ - ♫. What this means is you see literal eight notes on the page, but you play them more as a dotted eighth followed by a sixteenth note. It's really a feel and not a strict change in note value. It will take a little woodshedding to get it right in the pocket. Now bear this in mind when you see a series of eighth notes together, or an eighth note preceded by an eighth note rest, as in bars one and two.

The E 11 chord modulates the song to A flat, but starting in the relative minor of F minor. The bass pattern continues but becomes a little more legato in this section, shifting between first and fourth position. (See staff 3). Modulating again in Staff 4, we go back to the chorus key (B natural). You pedal an F# in bars one and three, the fifth of the B maj7 (and B7) chord. It's an interesting switch instead of playing the root. We've seen this before in Def Leppard's *Photograph*. I'm sure we'll see it a lot more, in every type of music we look at. Remember to bounce those eighth notes and make 'em swing.

In the eighth bar you'll find a tricky figure. It's a hammer triplet to another hammer, anticipating the first chord of the chorus (G#m) on the last eighth note of the bar. Bravo, what finesse! Only the master of the six string bass, Anthony Jackson, could pull this off.

Let's take that bar out of context and work with it. Suppose it only involved two strings? Look at the variations on the figure by simply moving the triplet to other places within the bar. (See staff 5).

The eighth bar really sets up the chorus with no unnecessary movement from the left hand, and the downbeat rest in the chorus gives you enough time to switch positions.

So now you've read through a pretty advanced chord chart and you can see how easy it is when you break it down section by section. In the future we'll try some more complex chord charts and find a bass line with a little more involved rhythm. Till next time. See you on MTV. ■

the B-52's ON THE RADIO

Mixing funk and punk, New Wave and a close shave, the B-52's created 80's sass out of 60's trash, summing up forever a generation's attitude and outlook in songs like *Private Idaho* and *Rock Lobster*—with tongue in chic. Something of a mystery to critics and fans, the B-52's—Fred Schneider, Cindy Wilson, Keith Strickland, Kate Pierson and Ricky Wilson—were launched in Athens, Georgia, to a dance-rock beat, in 1979. But they've largely remained out of public print. **GUITAR** took the opportunity to eavesdrop on Fred Schneider's interview with Thirsty Ear Productions.

ATHENS, GA.

A lot of people from all over the country go to Athens. It's a college town and there's a lot of interesting, stimulating things going on. There's a lot of art and music and writing. People just get together in large groups, socially—they start rock bands. Groups pretty much know each other. There's always an audience to see you and support you. We were real lucky. We all had jobs and we just wanted to do something as a hobby, to kill time, because Cindy and I and Ricky had never been in a band. Just Keith and Kate had sort of been in bands. We didn't have anything better to do, so we decided to pick up instruments and see what would happen. Eventually, this happened.

The first reactions to the band were positive, because we played in living rooms at parties for our friends. We would do the same set twice in a row, because we only knew six or seven songs. We tailored our music to reflect what our friends liked and what we liked. Down south, if you went to a party you danced. So we tried to recreate that. We liked dance music and we like humor, so we blended them both together. Some people say our songs are trite. But a lot of people think humor is trite, whereas I think 95% of the songs I hear are trite, even though they're serious.

DANCE MUSIC

When we started out we were about the only band that really emphasized the dance part. I guess we helped establish dance-oriented rock, but we never tried to set any pace or style. I guess we were a dance alternative to the mountains of whipped cream you got from disco. A lot of it was over-orchestrated schlock. The new groups were less layered. I like the more funky disco things. If you come to my apartment you can hear James Brown on my turntable. He's big down south. He gets played a lot at parties. People just start yelling. He's still great in concert too. He can take a real simple idea and build on it and really grab you. His songs are really out front. Everything stands out, the words, the music, the energy—it's something we like to go for, too, especially in concert.

THE ROAD

It's not that glamorous. It's really strenuous. It's really hot on stage, with those lights. We have to stay in shape for that. We're out there for an hour and 20 minutes; it's a good workout every night. It's not like one big cushion where you work for an hour and 20 minutes. People don't take into consideration how we have to travel, living in and out of hotels, not eating half the time. It's like you're going to and from work for 12 hours a day. We have people come along with us, because they think it's so great, then after a week they go home, because they don't see how we can do it. They don't see how any band can do it.

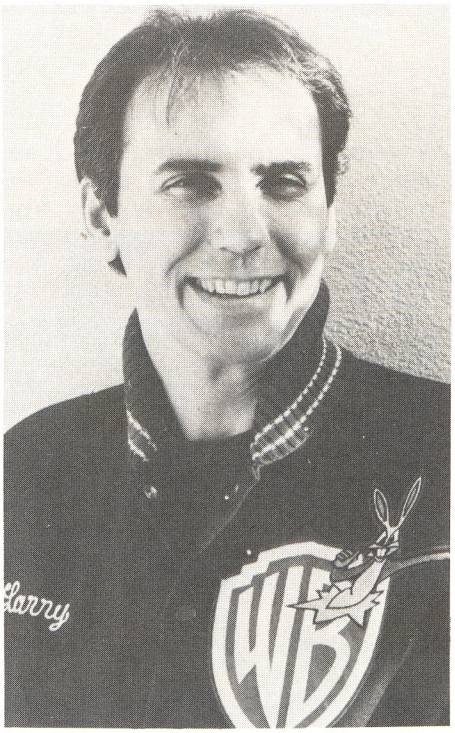
You have to make the best of it. When we go on vacation everybody wants to disappear. We're not going to share everything with everybody. We keep our private lives private. Our public lives we share with the fans. We don't try to live up to people's expectations, except on stage, when we really want to have a good show. Offstage we're just ourselves. We forget exactly how excited people are to meet us. Something hasn't been done to our egos yet where we think this is the real red carpet. It's strange. Now that I'm on the other side of the stage line I see all these people I used to go wow about. And it's just, oh, they're people too,

You have to keep away from the self-destructive side of it. You need a lot of self-control. You can maintain a balance if you avoid a lot. Even if you've never been a businessman you have to take a crash course. You really have to be on your toes about what's going on in business dealings. Is this concert being promoted right, down to is my friend getting in backstage. That's why you have a road manager and a regular manager and an accountant. All of a sudden you have to be on your toes about things. There are a lot of groups that don't do it and they get screwed over. ■

The B-52's

Larry Carlton

IN THE LISTENING ROOM



In the mid-70s, the combination of Larry Carlton's singing Gibson 335 and the arching tube sound of a Fender Deluxe, became a signature of the L.A. studio scene. From **The Royal Scam** to **Court and Spark**, Carlton weaved a style based on the jazzman's harmonic invention and the rocker's passion for passion. More recently he can be heard on the *Theme from Hill St. Blues* and his fourth album on Warner Bros., **Friends.** As always, he was given no prior information before stepping *In the Listening Room.*

1. *The Spud Shuffle* from **Baked Potatoe Super Live!** by the Greg Mathieson Project, (Steve Lukather guitar) CBS/Sony 25Ap 2315.

LARRY: It sounds like Jeff Porcaro (drums) Lukather (guitar) Greg Mathieson (keys) and Pops Popwell (bass) at the Potatoe. I played with Greg and Jeff. This record is not available in the states. Luke sounds great. He's aggressive and playing with a lot of confidence. The solo has got to be a minute and a half and it's right on. He wasn't scuffling. He was playing freely. It reminds me of Hendrix and Jeff Beck. It wasn't anything revolutionary, but he's got a very authentic sound.

If somebody tries to play a rock 'n' roll solo with the wrong sound, it's not going to be believable. If you were trying to play a fusion-like tasty thing with the sound Luke has here, that wouldn't feel right either. Besides the sound, Luke's technique is also good. He has the fluidity of lines playing over a pedal G, which is where this song stays. He didn't sound like a blues player. He sounded like a rock 'n' roll player.

2. *You Dream Flat Tires* from **Wild Things Run Fast** by Joni Mitchell, with Mike Landau on guitar. Geffen GHS 2019.

LARRY: I knew it was Joni. When I first heard this record I loved the bass part. It was an interesting line which created a lot of energy. It has a unique sound and it's musical. Hearing this song today, I don't think it comes off having screaming rock guitar behind Joni's voice. As a producer I disagree with the recording technique for what I think they were trying to accomplish. On the first song, Luke added echo and the right kind of delays in the remix, so there was no doubt what the guitar player was saying. The setting had been established. On Joni's record the guitar is very dry. It's more of a studio version of trying to accomplish what Luke did live at the Baked Potatoe. I don't care for the marriage between this style of guitar and Joni's voice and writing. To me the guitar sounds out of place. You can tell she wants to go in that direction but the whole picture wasn't painted in that direction.

3. *I Want You Back* from **The Jackson 5 Greatest Hits,** Motown M7-741.

LARRY: It's the Jacksons, from the mid-60s. From a production standpoint it was very well put together for its time. All the sections keep the energy going. They point out a fault of a lot of us in the studio. Sometimes we only have one or two avenues of keeping the energy going. Even back then they found a way to keep that record groovin' and moving along without each section playing all the time. The bass line and rhythm guitar part fit very well. The whole arrangement and production fits together. There's no jamming going on except for the singer.

4. *Sweet Little Lisa* from **Albert Lee** by Albert Lee, Polydor PD1-6358.

LARRY: I don't know who it is, but it sounds like it was recorded a while ago. A real positive about the whole setting—as opposed to what I was talking about with the Joni Mitchell record—is that it's all coming from the same place. The vocal, the rhythm track, the solo and the fills all come from the same place. I enjoyed the guitar solo. It's some guy bending a Tele and playing really clean. He had good notes and a good rhythm feel.

GUITAR: That was Albert Lee and it was recorded in '83.

LARRY: Then I'm just not in touch with those kinds of settings, even the recording techniques sounded old to me. For what it was, I think it was real good.

5. *Europa* from **Amigos** by Santana Columbia PC-33576.

LARRY: I recognized Santana but I don't know how long ago it was recorded.

GUITAR: About seven years ago.

LARRY: It's hard to listen to seven-year-old music without a lot of criticisms. For its time, to have that much sustain on that piece of material was a big deal. I get the impression that the band, including Carlos, was playing to their fullest potential. The time isn't real good. The bass isn't playing the downbeat exactly with the drums. It's a loose performance overall, and the standards of musicianship over the last ten years have changed a great deal. The band sounds young compared to a 1984 band playing that same style. Carlos always has a great sound and you can tell his heart was in it. He was a trendsetter, ahead of his time, or at least right on it. This was a good vehicle for him to play in this style. ■

Musical Selections by John Stix

GUITAR SECRETS

Combining Lead and Rhythm

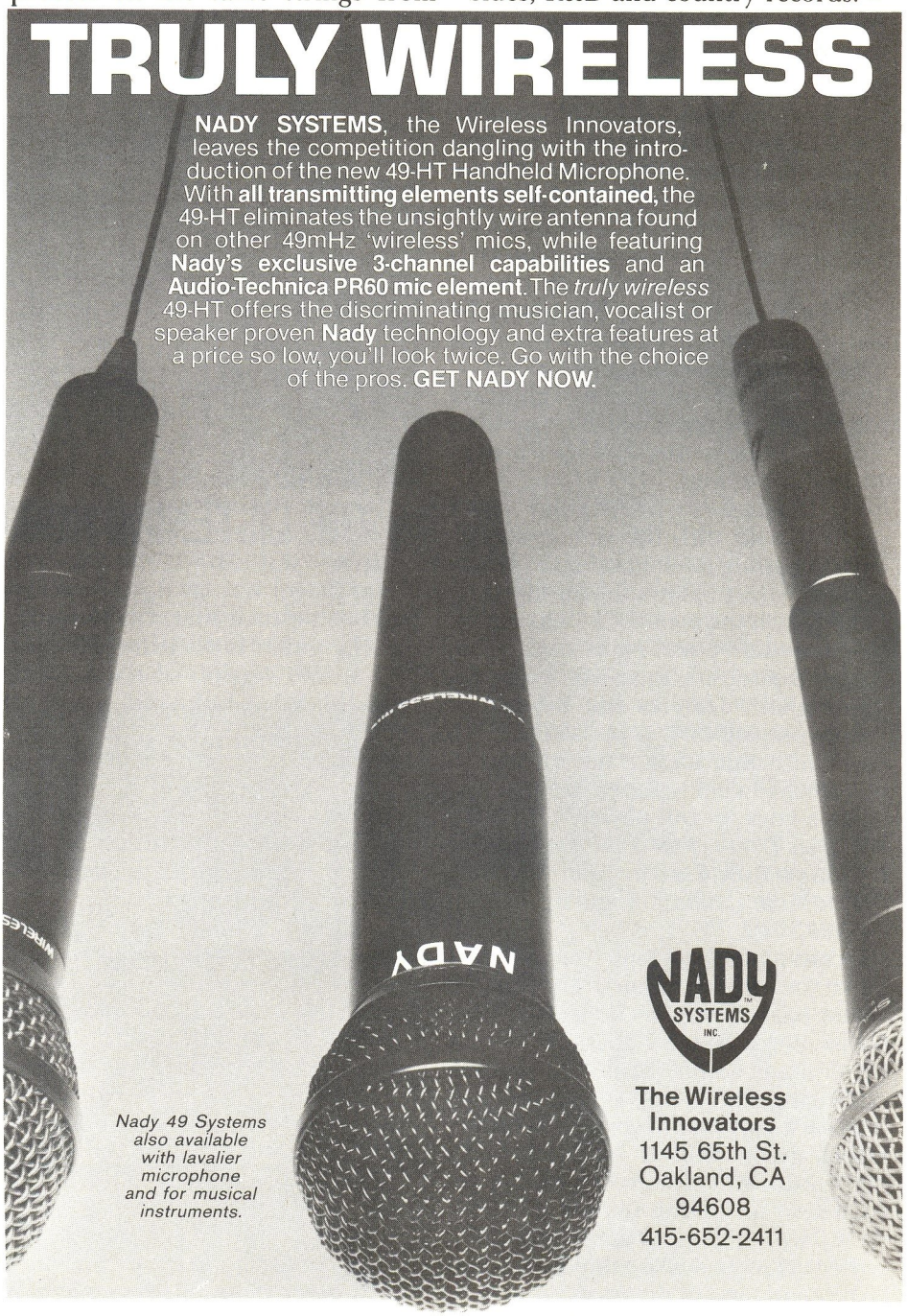
Rick Derringer

Rick Derringer is the composer of Rock and Roll Hoochie Koo, *the producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter. His latest album is* GOOD DIRTY FUN.

This month I'd like to show you a versatile Jimi Hendrix type move that combines rhythm and lead guitar. It's reminiscent of the kinds of things Hendrix played on *Little Wing* and *Castles Made of Sand.* I think of it as a 6th kind of pattern because this example can be played in either E major or C# minor without changing your hand position.

This pattern is played almost entirely with two strings at a time. Start with your pinky playing the E and B strings on the 12th fret. After striking them, slide your pinky up two frets. Then finger the B and E strings at the 9th fret, followed by the E and B strings on the 12th fret again. The next combination is your pinky on the B string 12th fret with your ring finger on the 11th fret G string. Pluck and then slide them up two frets. Then bar the 9th fret G and B strings followed by the B string 12th fret and G string 11th fret combination. Return to the 9th fret bar with the D and G strings and pluck and slide them up two frets. Repeat this pluck and slide up two, starting on the 9th fret A and D strings. Next finger the low E and A strings on the 7th fret, pluck and slide up to the 9th fret. Repeat this process on the same strings from the 4th to the 7th fret. End by hitting the open low E string.

Although Jimi Hendrix was a master of this lead/rhythm approach, his teacher, and the originator of a lot of these moves, is Curtis Mayfield. This style can sound oriental, but it always makes me think of *The Rite of Spring,* by Stravinsky, or something by Debussy. It's the kind of move that works at any tempo. You'll hear it on a lot of blues, R&B and country records. ■



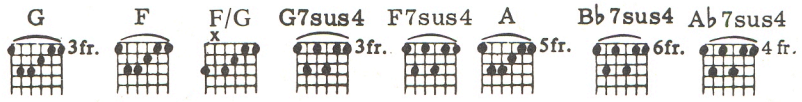
Tablature Explanation see pg. 47 & 94

FREEWAY JAM

As recorded by JEFF BECK

(From the album BLOW BY BLOW/Epic PE 33409)

By Max Middleton



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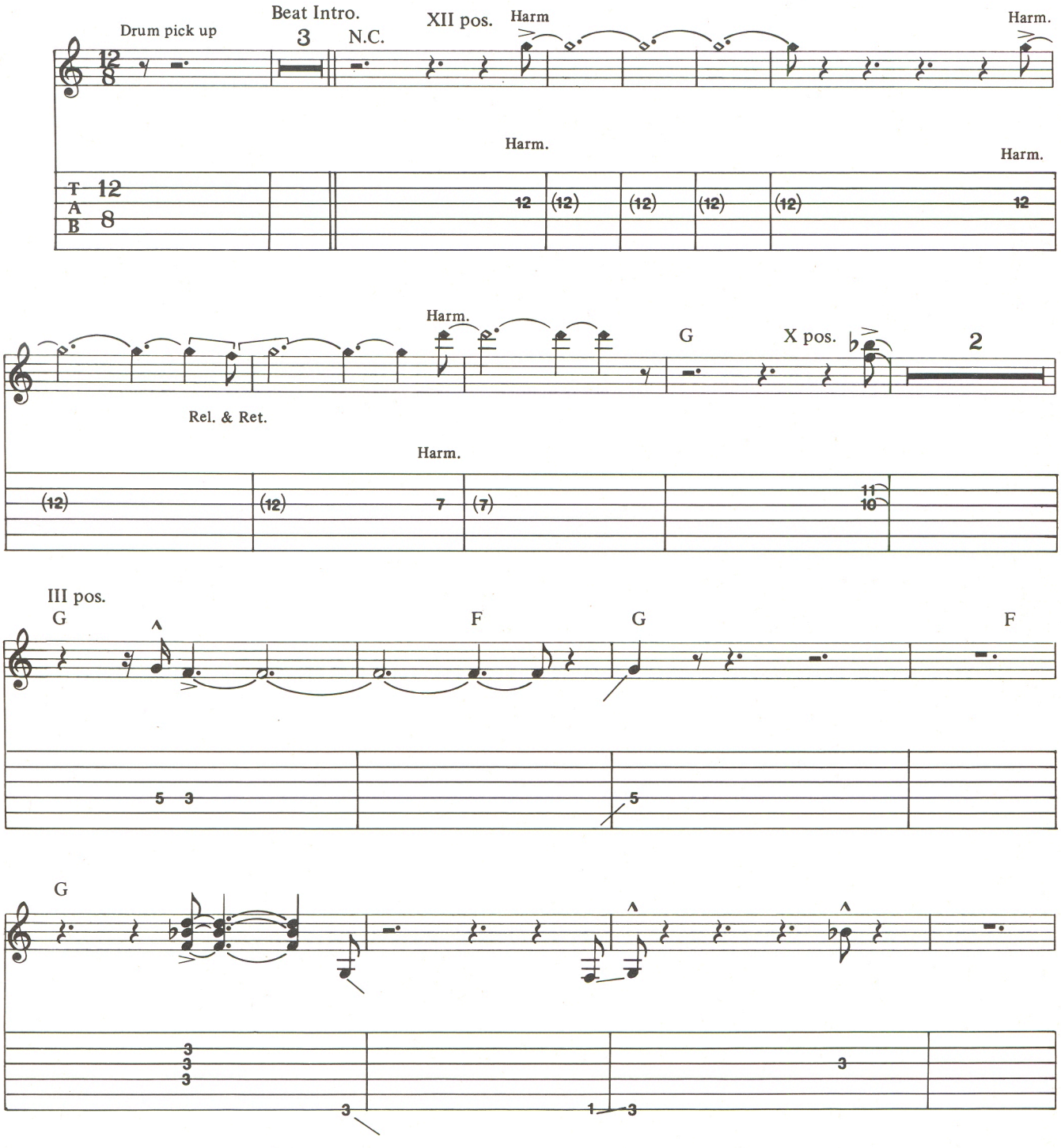

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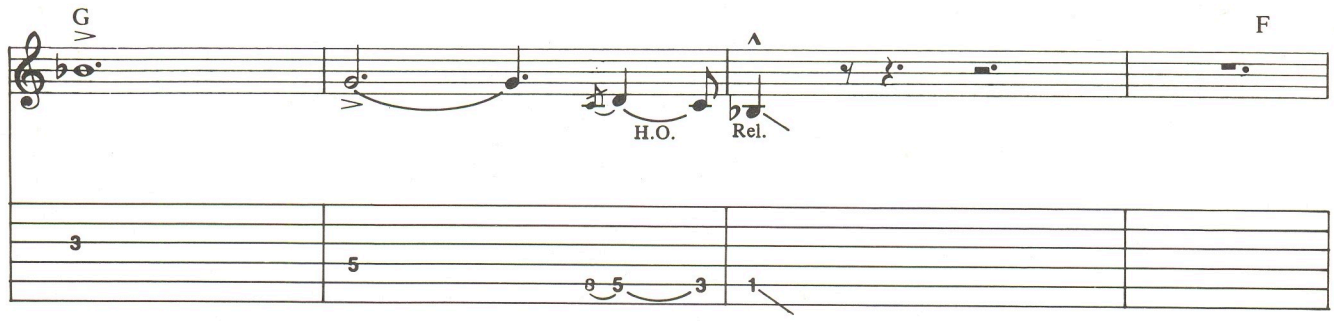
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F
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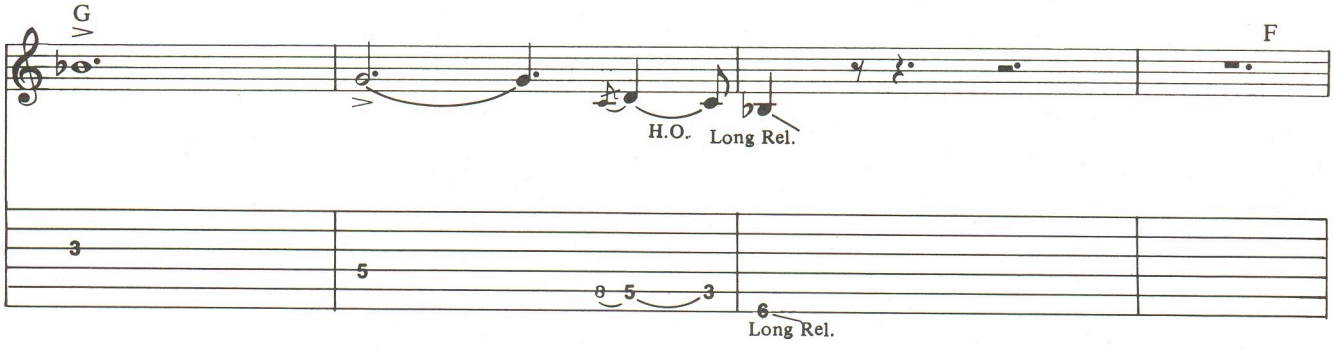
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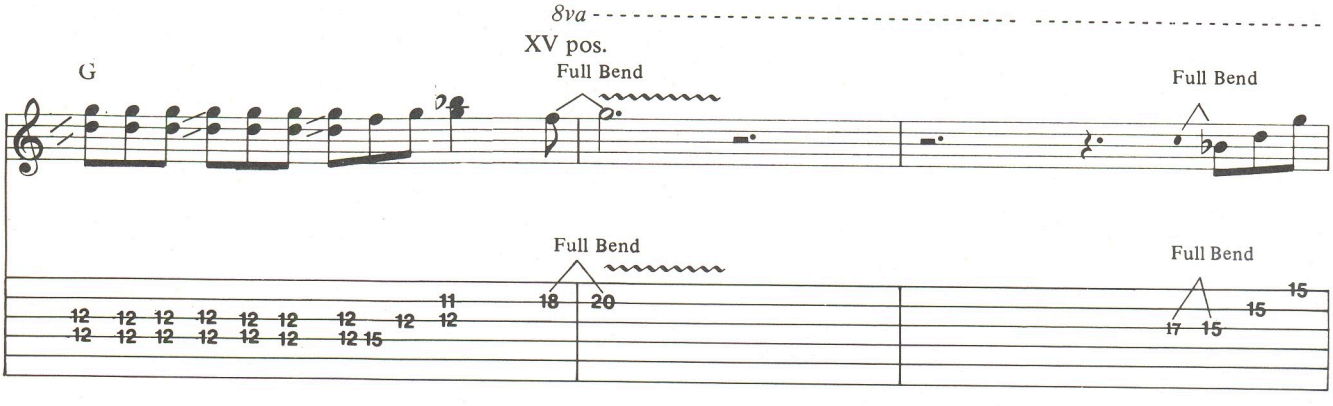
Long Rel.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XV pos.
G
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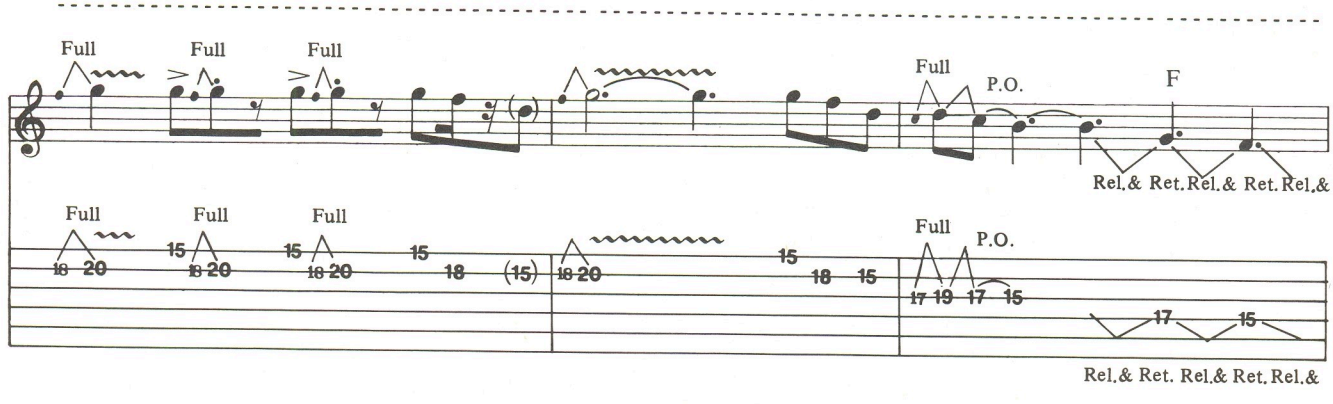
Full Bend
Full Bend
Full Bend


Full
Full
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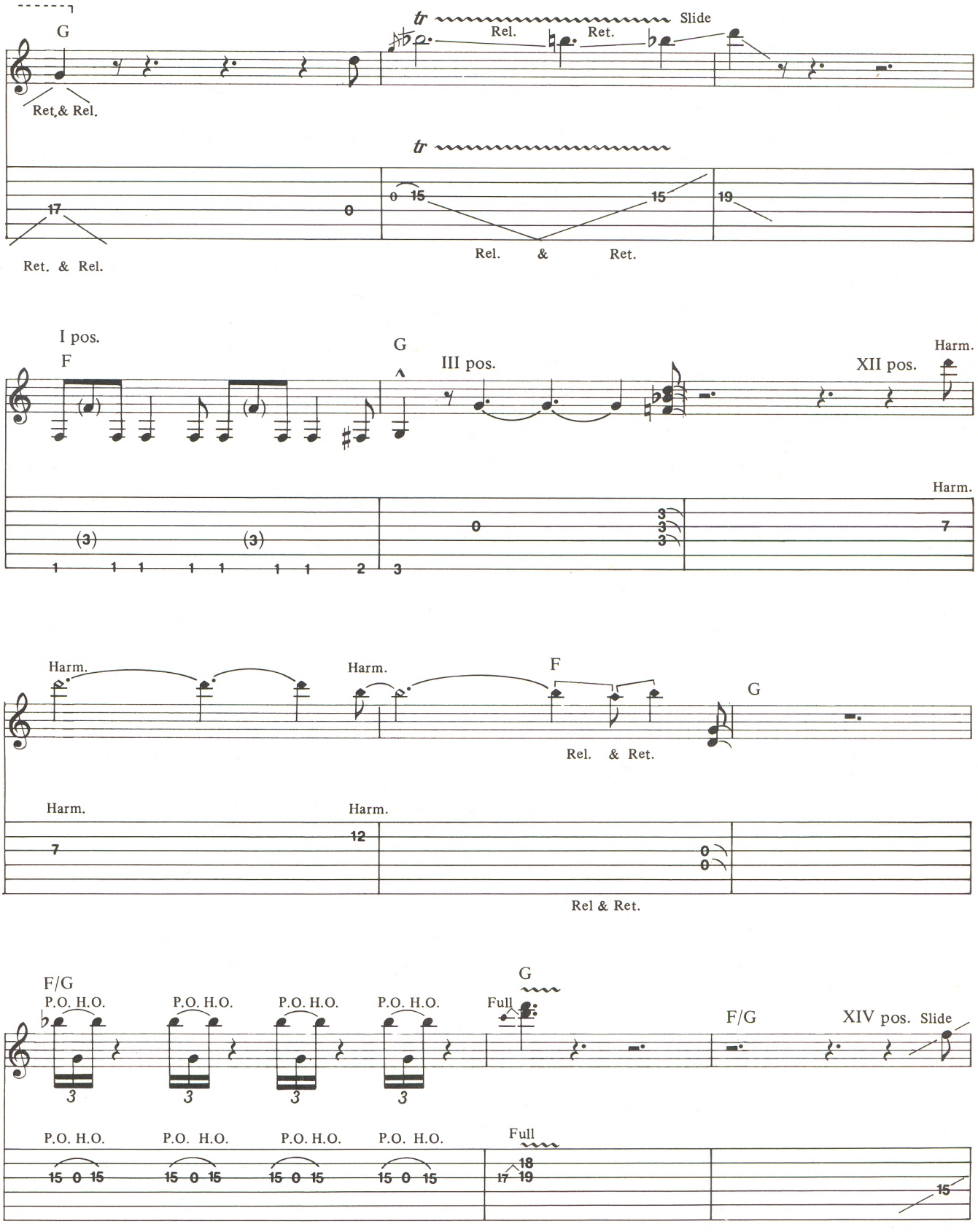
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Ret. & Rel.
Rel. & Ret.
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F
G
III pos.
XII pos.
Harm.
Harm.
(3)
(3)
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3
0
3
3
3
7
Harm.
Harm.
F
G
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F/G
P.O. H.O.
P.O. H.O.
P.O. H.O.
P.O. H.O.
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F/G
XIV pos.
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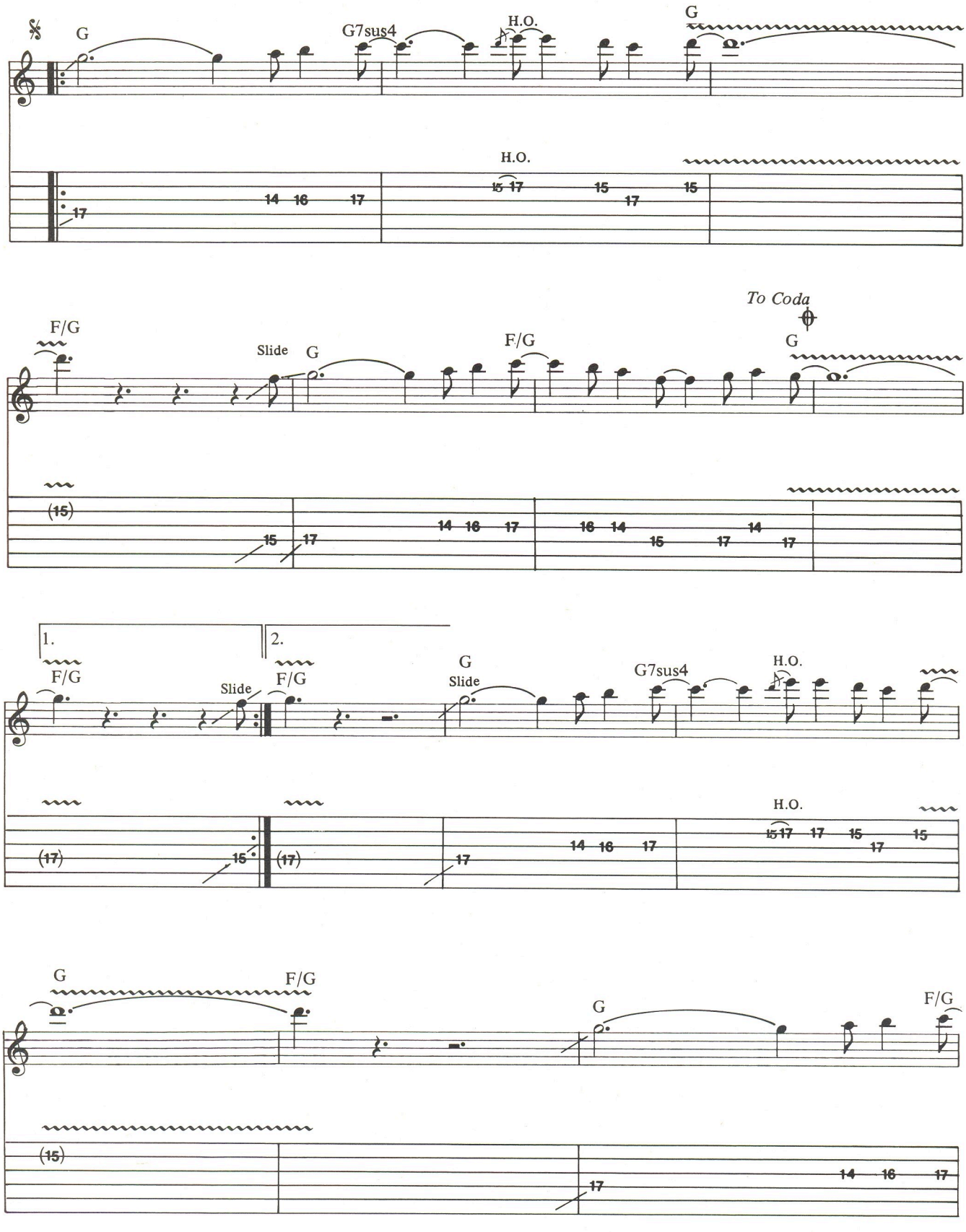
15


G
G7sus4
H.O.
G
H.O.
F/G
Slide
G
F/G
To Coda
G
1.
2.
F/G
Slide
F/G
G
Slide
G7sus4
H.O.
H.O.
G
F/G
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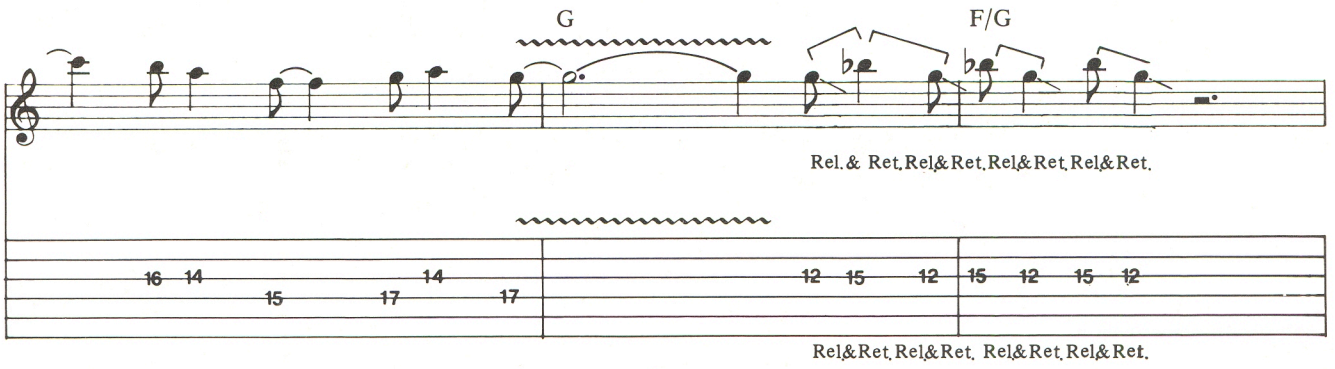
F/G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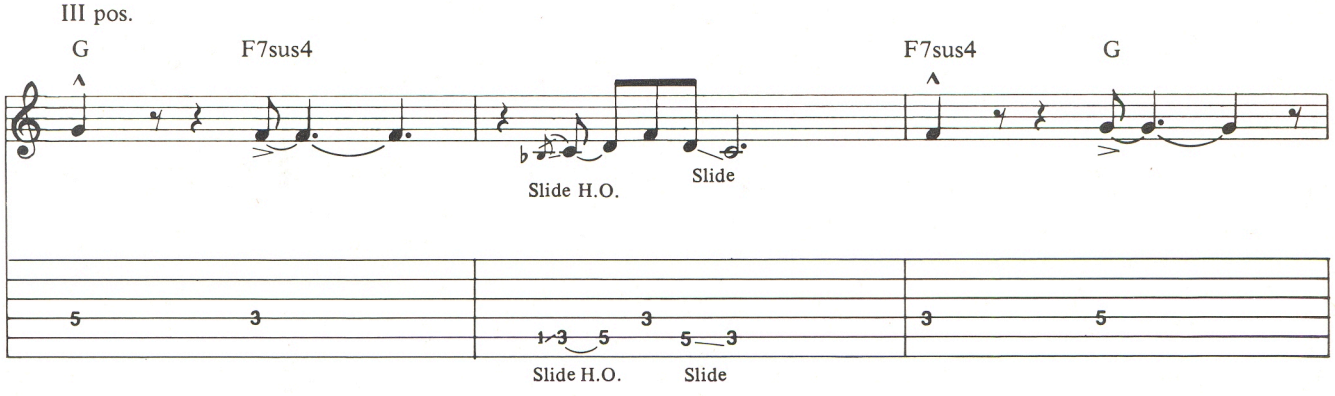
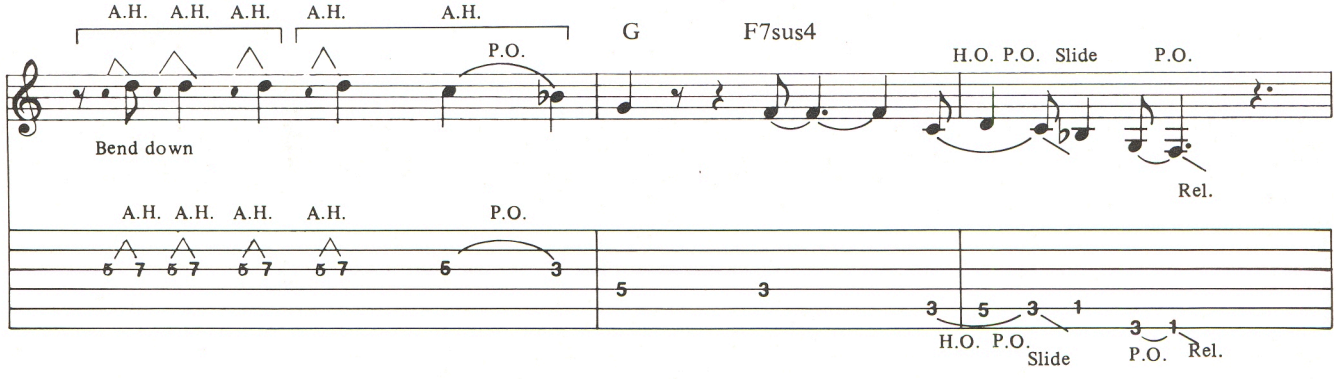
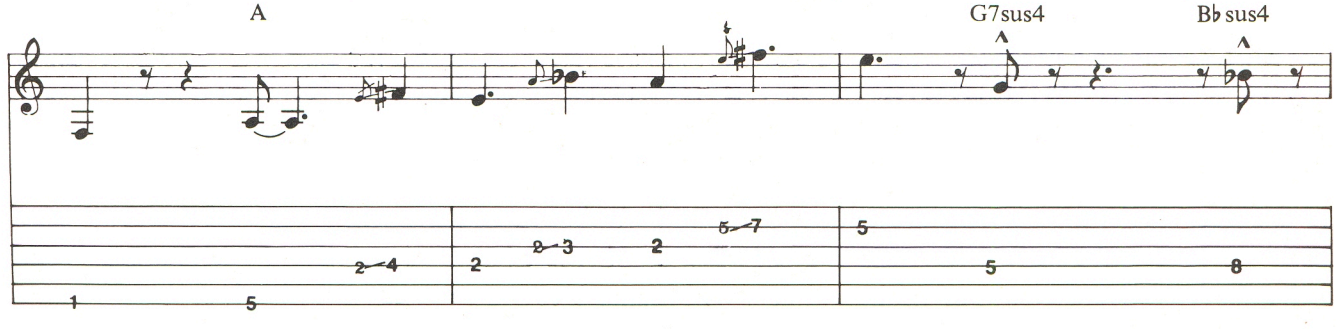
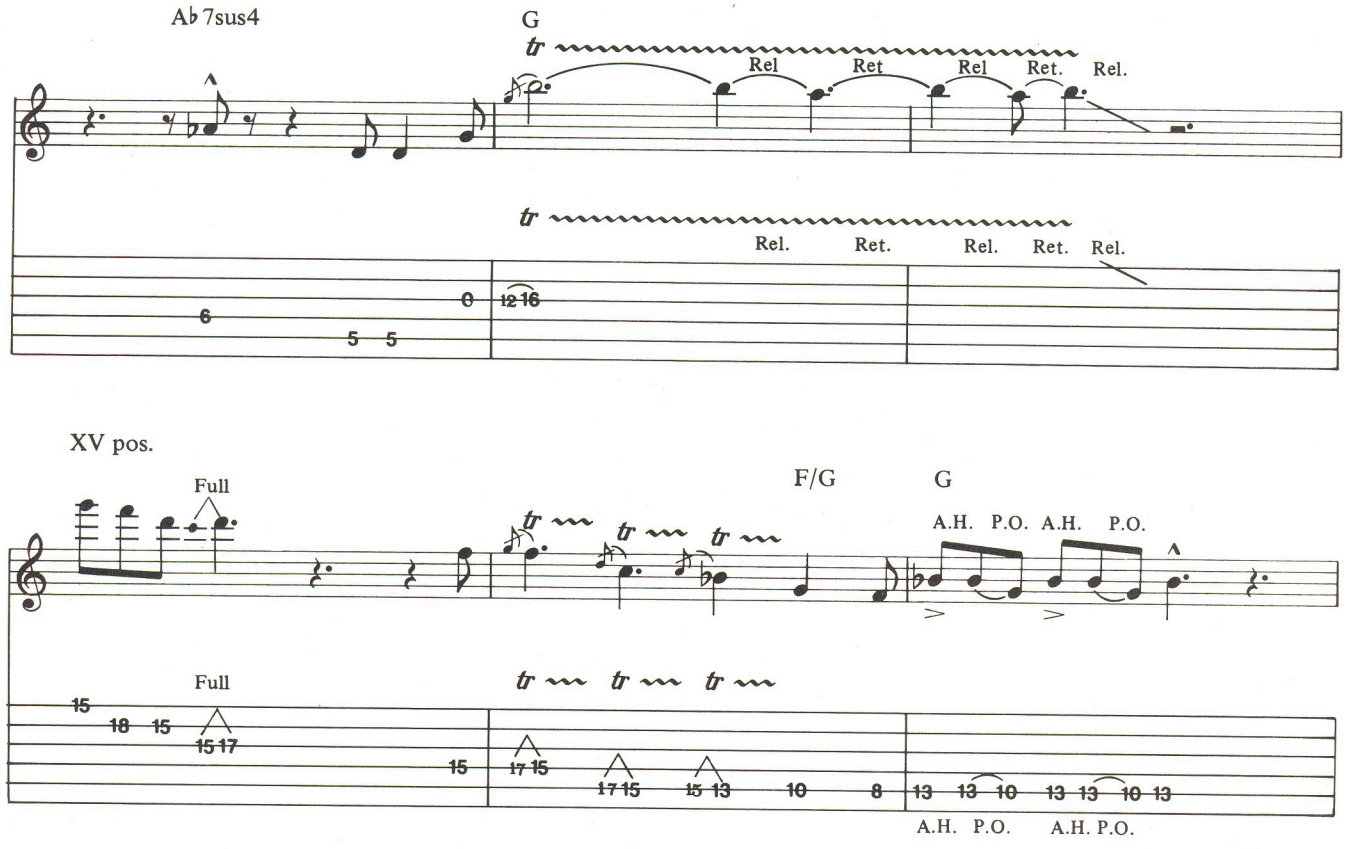
Rel.& Ret. Rel&Ret. Rel&Ret. Rel&Ret.
Rel&Ret. Rel&Ret. Rel&Ret. Rel&Ret.

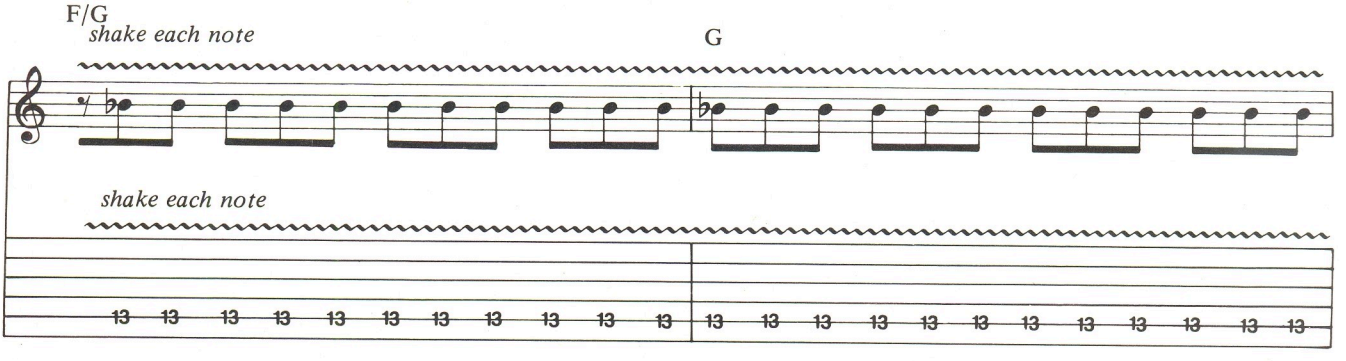

III pos.
G
F7sus4
F7sus4
G
Slide H.O.
Slide
Slide H.O.
Slide

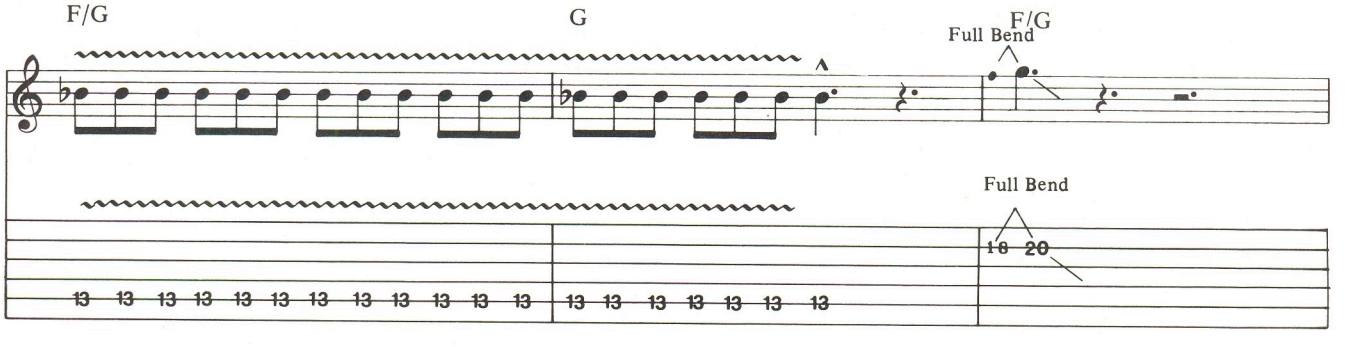

A.H. A.H. A.H. A.H. A.H.
P.O.
Bend down
G
F7sus4
H.O. P.O. Slide P.O.
Rel.
A.H. A.H. A.H. A.H.
P.O.
H.O. P.O.
Slide
P.O. Rel.

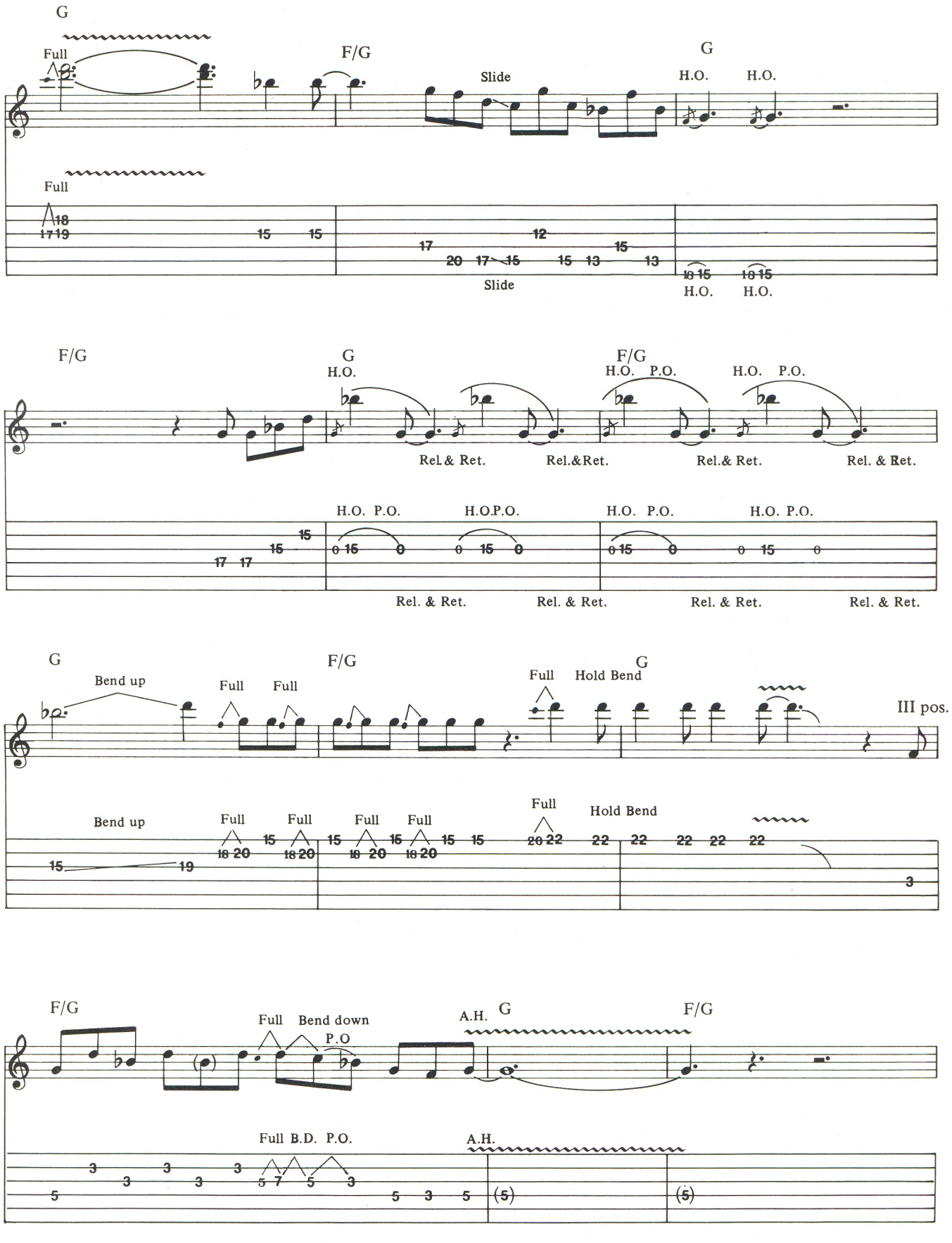

A
G7sus4
B♭sus4

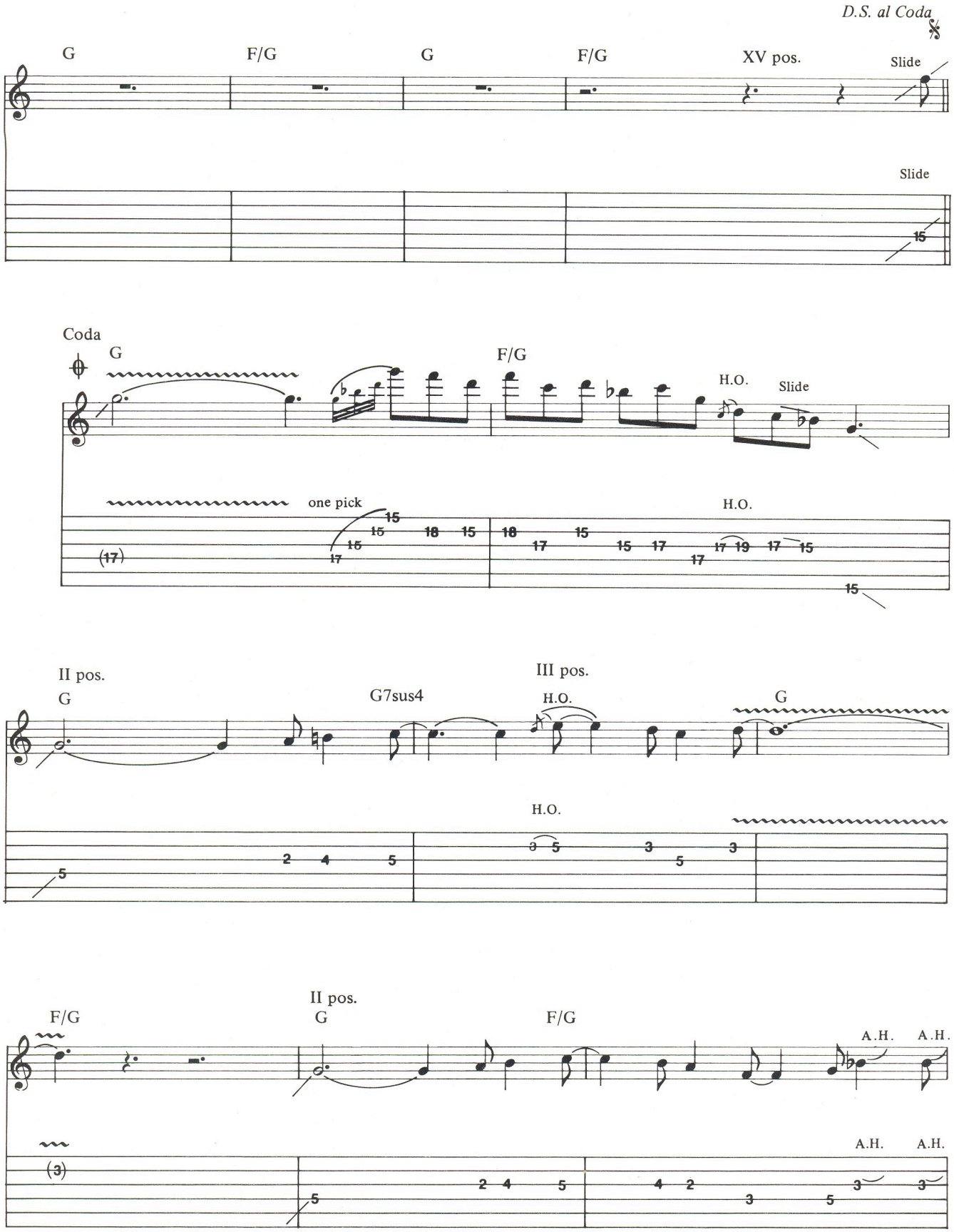

Ab 7sus4
G
tr
Rel
Ret
Rel
Ret.
Rel.
tr
Rel.
Ret.
Rel.
Ret.
Rel.
6
5 5
0
12 16

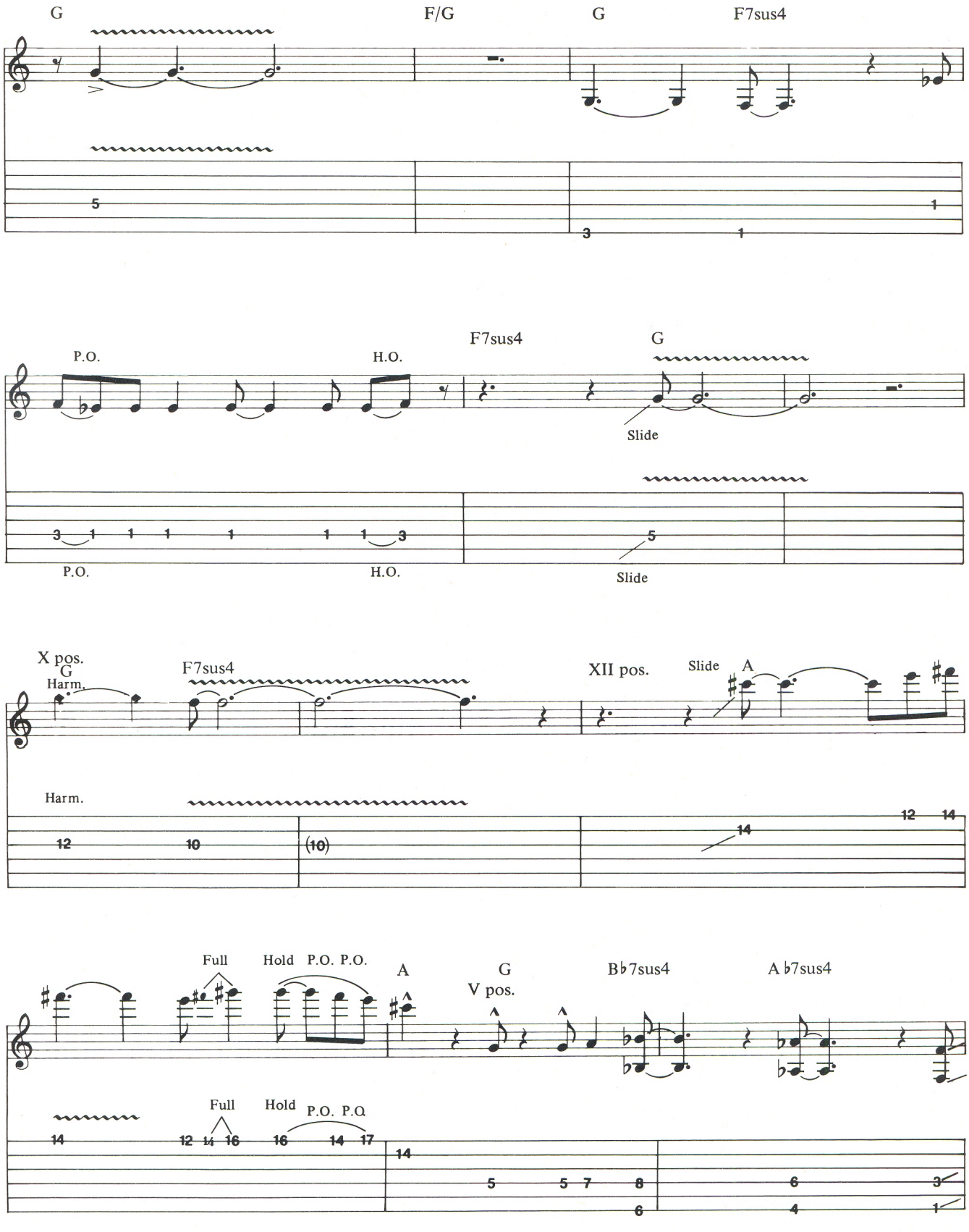
XV pos.
Full
F/G
G
A.H. P.O. A.H. P.O.
Full
15
18 15
15 17
tr
15
17 15
17 15
15 13
10
8
13 13 10 13 13 10 13
A.H. P.O. A.H. P.O.

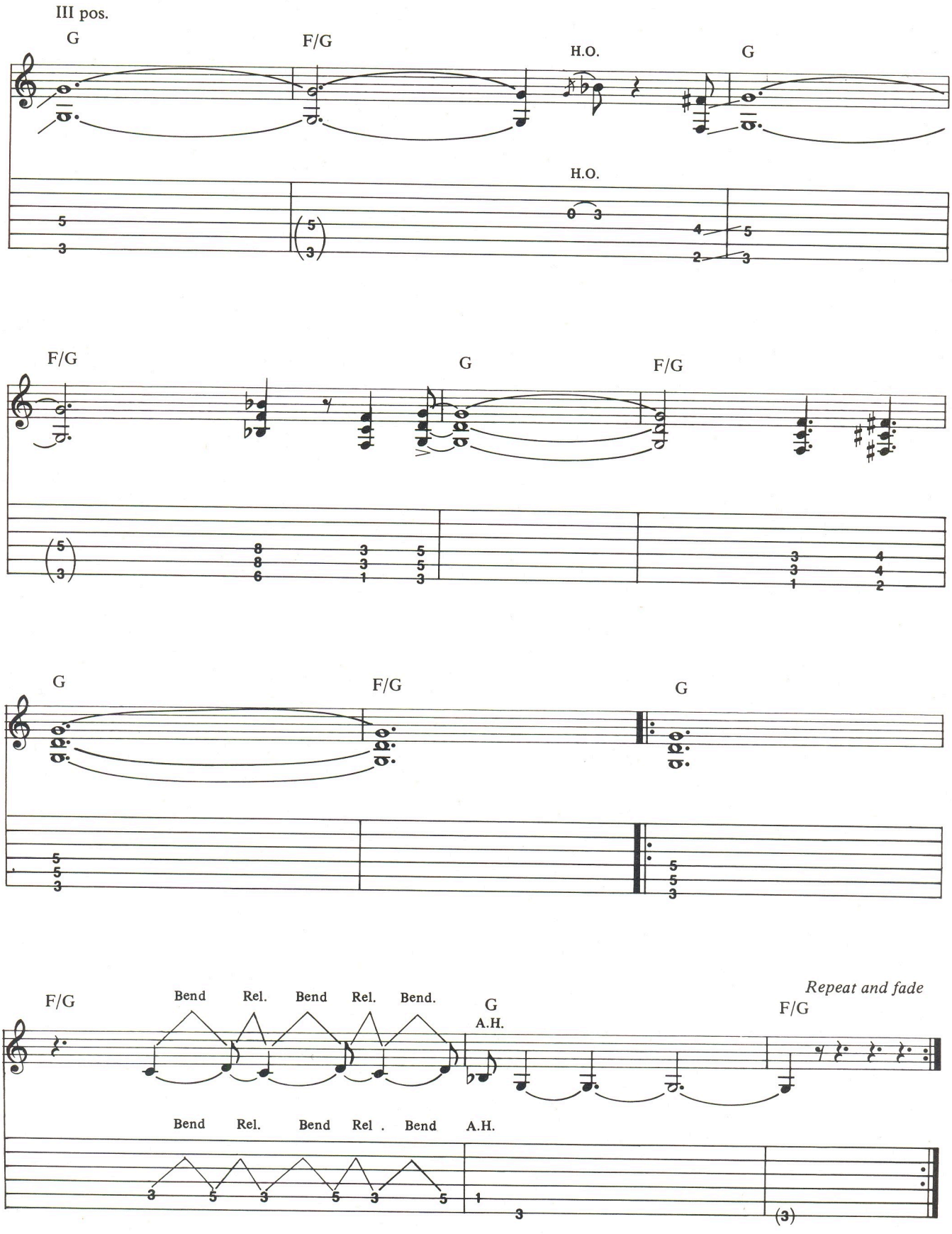

F/G
shake each note
G
shake each note
13 13 13 13 13 13 13 13 13 13 13
13 13 13 13 13 13 13 13 13 13 13


F/G
G
F/G
Full Bend
Full Bend
13 13 13 13 13 13 13 13 13 13 13
13 13 13 13 13 13 13
18 20

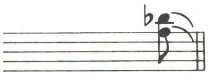

G
Full
F/G
Slide
G
H.O.
H.O.
Full
Slide
H.O.
H.O.
F/G
G
H.O.
F/G
H.O. P.O.
H.O. P.O.
Rel. & Ret.
Rel.&Ret.
Rel.& Ret.
Rel. & Ret.
H.O. P.O.
H.O.P.O.
H.O. P.O.
H.O. P.O.
Rel. & Ret.
Rel. & Ret.
Rel. & Ret.
Rel. & Ret.
G
Bend up
Full
Full
F/G
Full
Hold Bend
G
III pos.
Bend up
Full
Full
Full
Full
Full
Hold Bend
F/G
Full
Bend down
P.O
A.H.
G
F/G
Full B.D. P.O.
A.H.


D.S. al Coda
G
F/G
G
F/G
XV pos.
Slide
Slide
Coda
G
F/G
H.O.
Slide
one pick
H.O.
II pos.
G
G7sus4
III pos.
H.O.
G
H.O.
F/G
II pos.
G
F/G
A.H.
A.H.
A.H.
A.H.


G
F/G
G
F7sus4
P.O.
H.O.
F7sus4
G
Slide
P.O.
H.O.
Slide
X pos.
G
Harm.
F7sus4
XII pos.
Slide
A
Harm.
Full
Hold
P.O. P.O.
A
G
V pos.
B♭7sus4
A♭7sus4
Full
Hold
P.O. P.O.


III pos.
G
F/G
H.O.
G
H.O.
F/G
G
F/G
G
F/G
G
F/G
Bend
Rel.
Bend
Rel.
Bend.
G
A.H.
Repeat and fade
F/G
Bend
Rel.
Bend
Rel .
Bend
A.H.

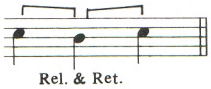
Tablature Explanation: **FREEWAY JAM**



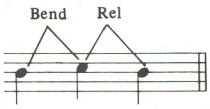
Slide Away: Pick note(s) then do a quick slide

Slide: 1st note struck, then fret hand moves up the same string to 2nd note

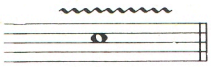
Bend: 1st note bent to second pitch



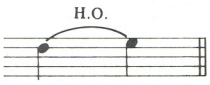
Vibrato Release & Return: Pitches are changed by moving vibrato bar while fret hand is stationary



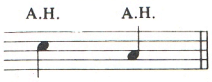
Legato Bend Release: 1st note is bent to 2nd then returned to pitch



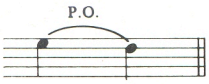
Shake: Rapidly pulling & pushing string results in rapid vibrato



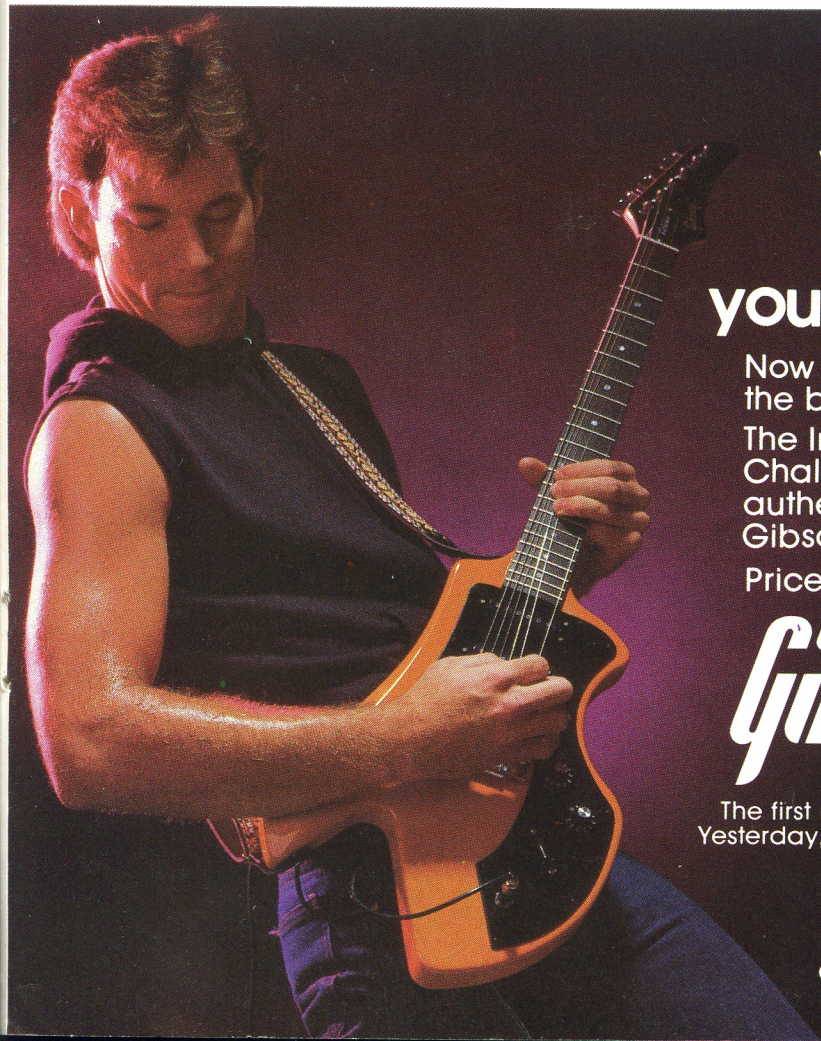
Hammer On: 1st note struck then 2nd note is fretted on the same string



Artificial Harmonic: The pick hand simultaneously plucks & picks the string while the fret hand operates as usual. Harmonic is produced by edge of the pick plus the thumb



Pull Off: 1st note is struck then fret hand finger pulls string to 2nd note



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Jeff Beck & the Art of Reputation Maintenance

In England, in the late 60s, three British guitarists and an American expatriate reinvented the blues and forever changed the sound of music. Playing with John Mayall's Bluesbreakers, Eric Clapton was dubbed a god for his unearthly passion. Jimi Hendrix lit the scene with pyrotechnic brilliance and cast a shadow long enough to touch guitarists 13 years after his death. Jimmy Page was the mystic man of Led Zeppelin, inventing and then charting the future of heavy metal. Jeff Beck was the original flash guitarist, combining a mercurial technique with a fun house sense of humor and a stunt man's sense of daring. (In **GUITAR**'s effort to gather lists of indispensable albums from a variety of todays guitar greats, no single album comes up as often as Jeff's **Blow by Blow.**)

While Clapton's fire largely died after *Layla*, and Page works his wonders these days mainly as a producer, only Beck reclaims the guitar crown with each new album release. Unfortunately, he makes us wait for these new albums. Since '75 he has released only four albums under his own name. A confirmed car fanatic, Jeff tinkers around with friends, notably drummer Cozy Powell and the reformed Vanilla Fudge, while waiting for his own musical muse to strike.

Though his vocal bands contain some fiery, tough rock and later R&B fused playing, this article concentrates on Beck as a guitar player.

The Instrumental Years

By John Tobler & Stuart Grundy

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An American journalist once described Jeff Beck as having an oversized heart and soul, which elevated him above most other guitarists. He placed him in the same league as Beethoven, Shakespeare, Da Vinci and Chaplin. While such comparisons may seem overblown, Jeff Beck's guitar playing on an inspired day is superior to that of any of his peers. . . .

By 1975, Jeff had resolved to return to making albums on his own account, for which he called initially on Max Middleton, who had worked on the two Lps prior to **BB&A,** and was originally going to be a member of that band as well. "Max is cool in every way, he understands," said Jeff. "He helped me no end with **Blow by Blow,** writing some of the material and getting other players. He just dug out these session men who were most suited to what I wanted to do, like Richard Bailey, who's a superb drummer. He was about eighteen years old, and to play like that was unbelievable. They were all into the idea of a totally instrumental guitar album, the sort of thing that had probably been bandied around by a million guitarists but never actually done.

"I'd also started to be influenced by Jan Hammer, and I was starting to become more fruitful musically. I wasn't as afraid of my playing as I had been. I couldn't stand the sound of my own playing at one point, because it started sounding like the guitarists I'd been complaining about copying me. I was like a copy of a copy. But then I heard Jan, who's such a positive player and so prolific and brilliant in every way that my ears were soaking it all up, and I suddenly realized there was more in me than heavy rock, or whatever it was called at the time.

Another thing about **Blow by Blow** was that George Martin was the producer. That happened through a process of elimination. We had guys wandering around with a joint in one hand and a Samsonite case to look important, in the other, doing the mashed potato during the session. Eventually, all we wanted was a level-headed, staid sort of guy to say when he thought the playing was awful and that he liked this and didn't like that. I wanted somebody positive, a guy I could respect, and when I met George at a preliminary meeting, I just loved him straight away because he was such a great guy, even though he was way off the beam as regards the musical direction. He said, 'Jeffrey, I think we ought to have some material and then I'll know better what you want.' Straight away he was willing to listen to something he'd never heard. He hadn't decided what sort of record it would be, and nobody knew what was going to happen, almost until the time they printed the sleeve."

This was also the Lp on which Jeff first used the voice tube, which in simple terms is a method of intercepting the sound from a speaker and distorting it vocally so that the impression is given of a synthesized voice. "I started using that in '71 or '72, and finally dropped it because it's only a trick or a toy, and I didn't want to be labeled as the guy that makes that funny noise with the tube in his mouth," said Beck. "It's a mind-blowing sound when you've never heard it before, and it gets your attention for a few seconds. I'd thought it was just for use with keyboards, but then I found it could be used with anything, and I used it right up to the time of **Blow by Blow.** I thought it would be a great little novelty to use it on those few lines in the middle of *She's a Woman.*"

Two other notable tracks on the Lp, which was certainly Jeff's best-seller of the 70's, peaking at number 4 on the American Lp charts, are *You Know What I Mean* and *'Cause We've Ended As Lovers,* which is dedicated to another guitar player, Roy Buchanan.

"You Know What I Mean speaks for itself and covers the whole concept of the album, which was a blow, all musicians playing together in the studio. It was like a kind of spectrum, which was the title of a Billy Cobham album, and kind of what I wanted to do. Apart from one or two specifically written pieces of music, it's all blowing on the album, soloing, but so good that it sounds like it was written out."

Around this time, an oblique approach to Beck was made by the Rolling Stones, who were attempting to replace the departing Mick Taylor, a position eventually filled by Ron Wood, who, ironically, had been Jeff's bass player in the **Truth** days. Woody subsequently discarded his bass in favor of a six-string guitar.

"I'd just done a double headliner tour with John McLaughlin, which was most enjoyable, then I had this bizarre request to play on the new Stones album," Beck related. "For some reason I was going through a period where I could hear *Brown Sugar* a lot in my head, and that encouraged me to think about playing stuff like that and gave me this image of what I might sound like playing with the Stones. But I didn't really think for a minute that they might ask me to join—well, perhaps deep down at the back of my mind. But they did. After I got to Holland, which was where they were, we didn't do anything for two days. The road manager was drinking Glenlivet and getting plastered at lunchtime, and I was waiting to play, but nothing was happening. Mick (Jagger) was moodying it somewhere else, and they were all stuffed away in this hotel, with all these oiks hanging around outside saying 'You the new Stone, eh?' I was going 'What? No, no.' Then I was summoned up to the bar where Stu, the road manager, was holed up, and he said, 'I don't know if you realize what's going on, but we're going to be recording. I said, 'I knew that, let's get on with it.' He said, 'But on top of that, you prat, they want you to play for real, in the Stones.' I thought 'Oh boy!' Now this is in no way disrespectful to the Stones, because I really like them, but for the next few hours, the sudden realization that I might be a Rolling Stone frightened the hell out of me.

"So Alan, my accomplice, and I spent three hours compiling this letter to pop under the door, and we got the next plane out after having played. I was a bit annoyed, because when we actually did play, there were all kinds of people wandering around with wierd looking wires and tape recorders and things, and about 6,000 guitar cases all stacked up, which I thought must all be Keith's, and there were about fifty guys hovering about and a guy with an American accent. I thought 'Oh, Jesus, I'm auditioning for a job in the Rolling Stones.' "

Vinnie Zuffante/Star File

Andy Fairweather Low, Jeff Beck and Eric Clapton performing at the Ronnie Lane Benefit in London

Following the success of **Blow by Blow,** Jeff once again used George Martin to produce his next album, **Wired,** released in 1976, which was actually closer to a jazz Lp than anything else. "I suppose even **Blow by Blow** was too, but I've never been one to categorize things—I just treat what I play as music, and I know what I like to hear," Beck explained. "Even if a threadbare piece of music is played to me, I can hear things I'd like to add to it. It's just the way you're influenced at the time, and on reflection, when you listen to **Blow by Blow,** there is quite a lot of true jazz there, although I didn't hear it that way at the time. It just seemed to me like we were playing and blowing. With **Wired,** we lost George even further, and he said to me, 'I had to stand on tiptoe to understand what you were trying to do.' But then he's the guy who was responsible for the Beatles, and that's why I wanted him, because he was so open to new things."

The personnel on **Wired** was slightly altered from **Blow by Blow.** Still including Max Middleton and Richard Bailey, it also featured Jan Hammer and John McLaughlin alumnus, Narada Michael Walden. "Michael was Billy Cobham's replacement in the Mahavishnu Orchestra. He wrote a track on **Wired** called *Love Is Green.* He used to psych me out from the side of the stage when my band was doing its set at the time when he was with McLaughlin. He'd grab me and say 'You're just a softie.' I'd say 'Piss off, I'm not—I'm tough.' He'd tell me I was soft, and that he was going to write me a beautiful melody, and he'd go off into all this greasy stuff. But you have to love him because he's a great all around musician who can play great drums, great clavinet when that was popular, and good old honky tonk piano."

While Jeff admired Jan Hammer's playing, Hammer tended to dominate everything when he appeared on Jeff's records, although one track on **Wired** where Hammer was happily absent was the Charles Mingus song *Goodbye Porkpie Hat.*

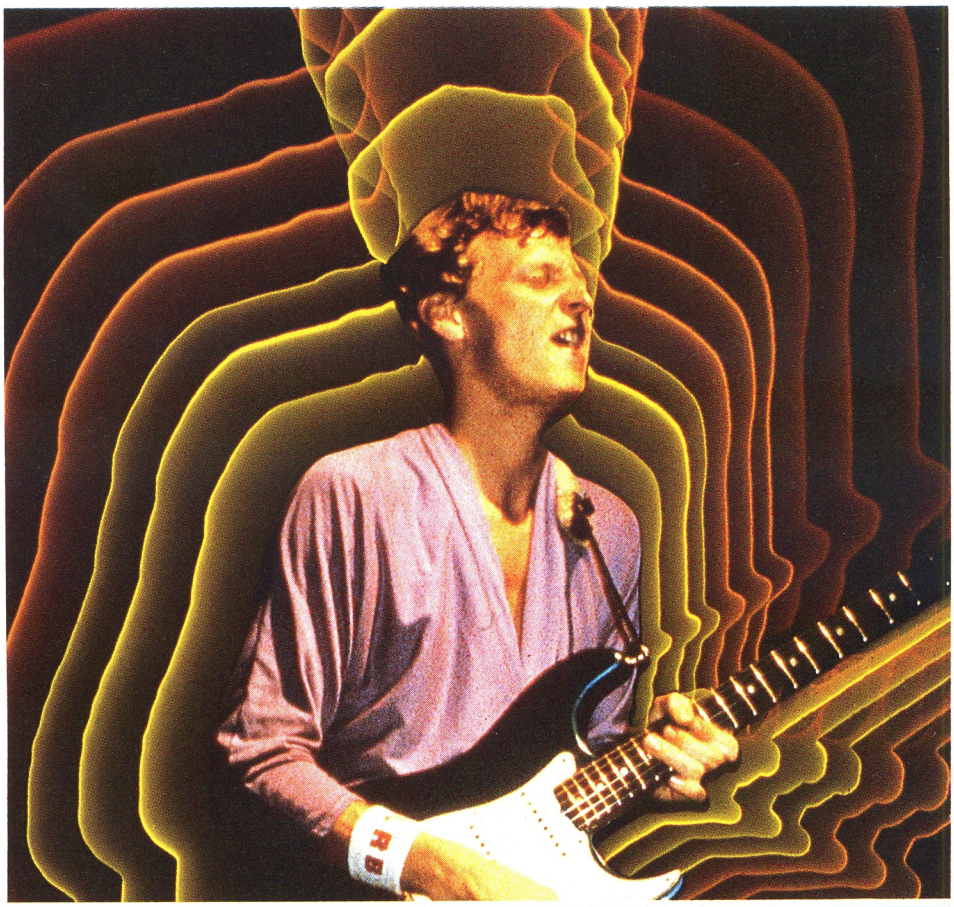
"Cozy (Powell) gave me a tape of that, played by McLaughlin on an acoustic guitar, with him overdubbed over himself on this knockout tune, a really classic blues thing. I was noodling around with it, playing the melody, and Max asked what it was. When I told him it was Mingus, he couldn't believe it, because he loves all that. Then he sneaked off and learned the chords without me knowing, and asked me to play the melody. It was one of my favorite

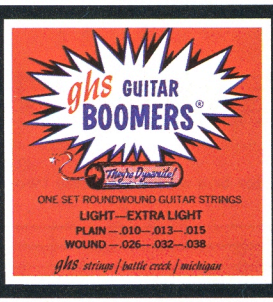
blues songs, because it had that very strong melody and very expansive chord sounds, but still had an open solo you could just blow on."

Immediately after the release of **Wired** in June, 1976, Jeff embarked on a tour with Jan Hammer's group which eventually lasted a year, predominantly working in the United States. The combination eventually turned out not to have been conceived in heaven. "I had to make some money, so I went to America to make it," Beck conceded. "Jan had a band but no market, and I had a market but no musicians, so it would have worked out really well, but it was a total balls-up really. We got away with it in terms of shows, but I couldn't believe how I misjudged the role he was to play. Not musically, because his playing is superb, and if he fell on his arse on a piano, it would come out a magnificent chord. He's that sort of bloke. But I couldn't believe how he wanted to grab the whole show. It started with him opening for me, doing two numbers as a warm up, one to balance the PA and the other a real steamer. Then I'd come on, and one of his songs, *Darkness,* would lead into my thing, which was a nice opening for the show. But every night it was a little bit more, until he had fifty minutes, and people were saying, 'Is Jeff playing or what?' And when you've got an irate Beck freak in the first six rows, you've got bad trouble. It was embarassing, because there was this amazing music, but nobody wanted to hear it. About half the time, they couldn't handle it and wanted me right away, but Jan would go waddling about with his bloody electronic stick, and nobody could talk to him. Then one day we had to have a meeting to tell him that he could do what he liked in his half hour at the start, but after that, he had to back me. Later we had a mother and father of a row, and he realized it was all going to be over, although he wanted the tour to go on for the whole year. So we completely revamped the set with a lot more of my stuff, and after that it was great."

One more permanent memento of the tour was a live album recorded towards the end of the tour. While all true Beck fans probably own a copy, this is possibly the least essential of Jeff's albums. He began to work on his next Lp in 1978, although it would not be released until 1980. "I was looking for players again, and Jan Hammer was one of the first people. Despite the fight we had, I still couldn't get away from his influence, because I was so impressed with the way he plays his Moog. He asked if we could play together again, but I told him I couldn't go on the road until I had an album out. So he wrote me four tunes and sent them over on a cassette. At least two of them were knockouts, *Star Cycle* and *You Never Know,* but we really had to force it recording them, because Simon (Phillips, Jeff's latest drummer) wasn't happening on those at all at the beginning. You have to understand the way Jan writes to understand the whole thing as an entity. Jan came over to record with Simon and I, and we had a whole album, about seven or eight tunes, but I decided against doing that on principle, after what he'd done to me, because all the tunes were his. So we just took the best three, and then had the problem of finding other material,

Continued on page 65





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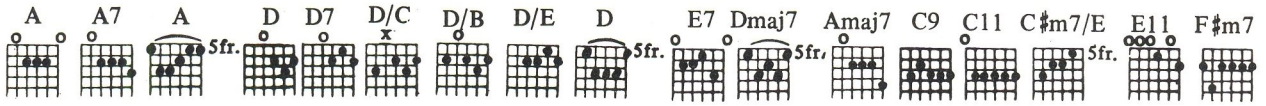
Tablature Explanation see pg. 94

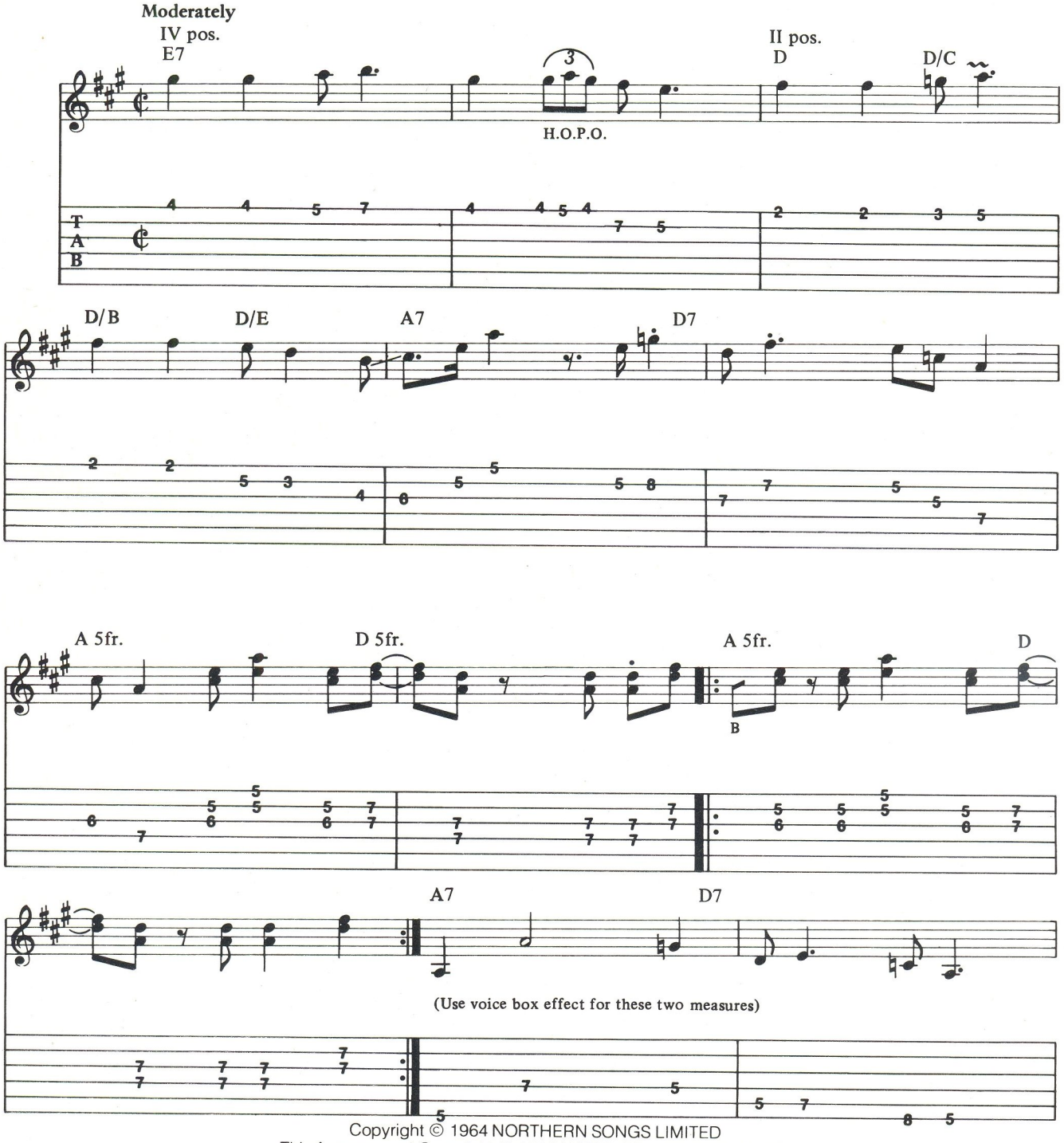
SHE'S A WOMAN

As recorded by JEFF BECK

(From the album BLOW BY BLOW/Epic PE 33409)

By John Lennon and Paul McCartney





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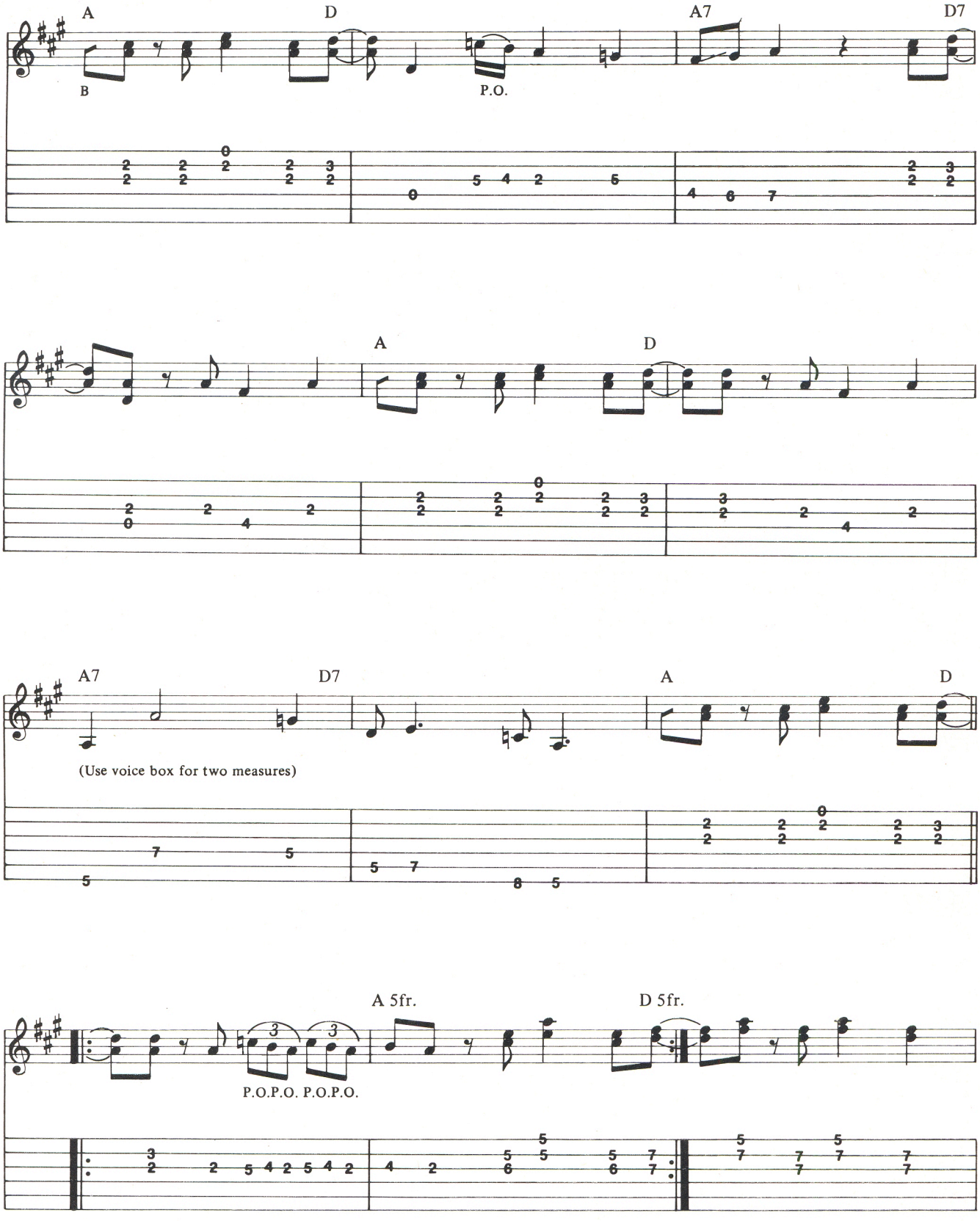
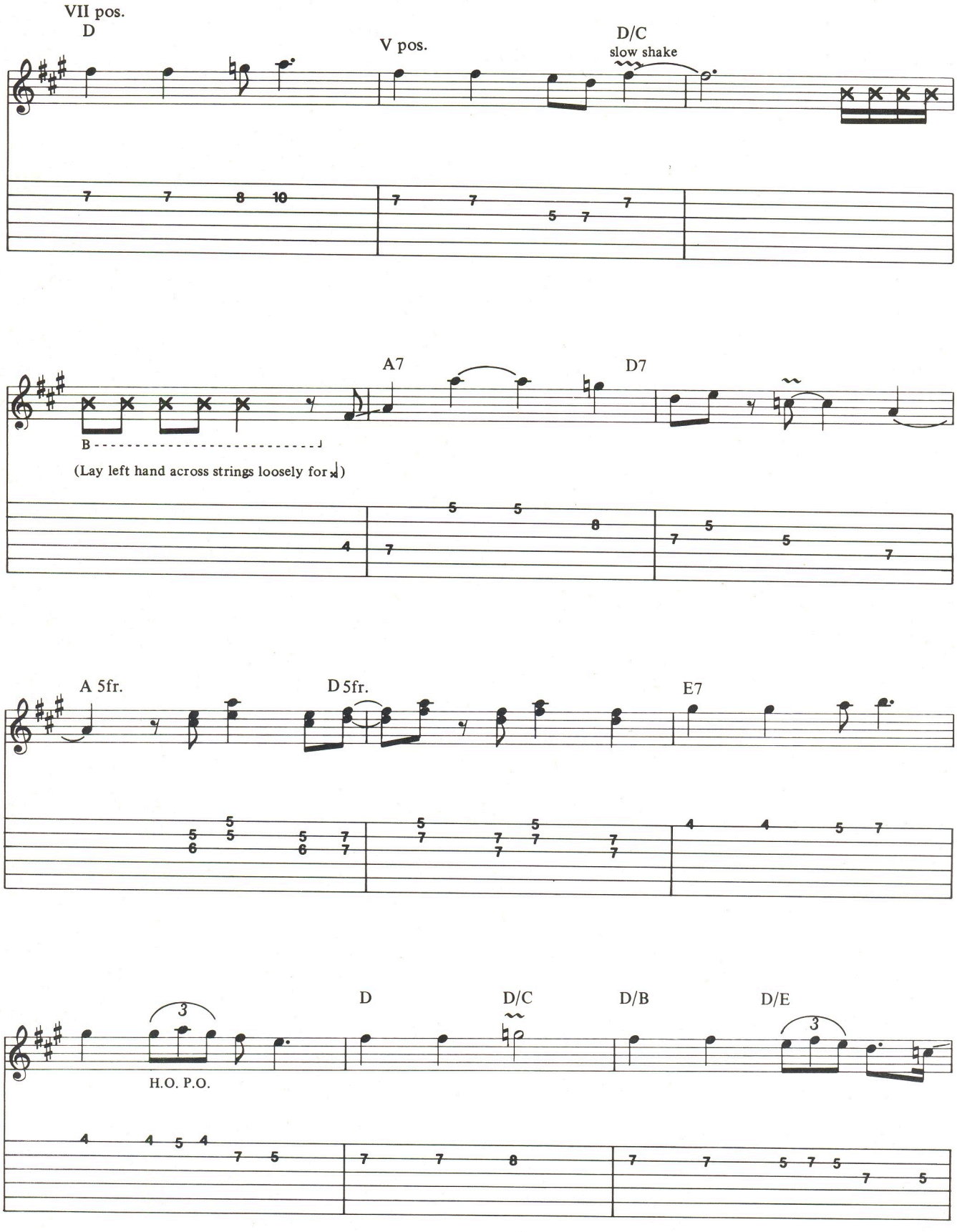
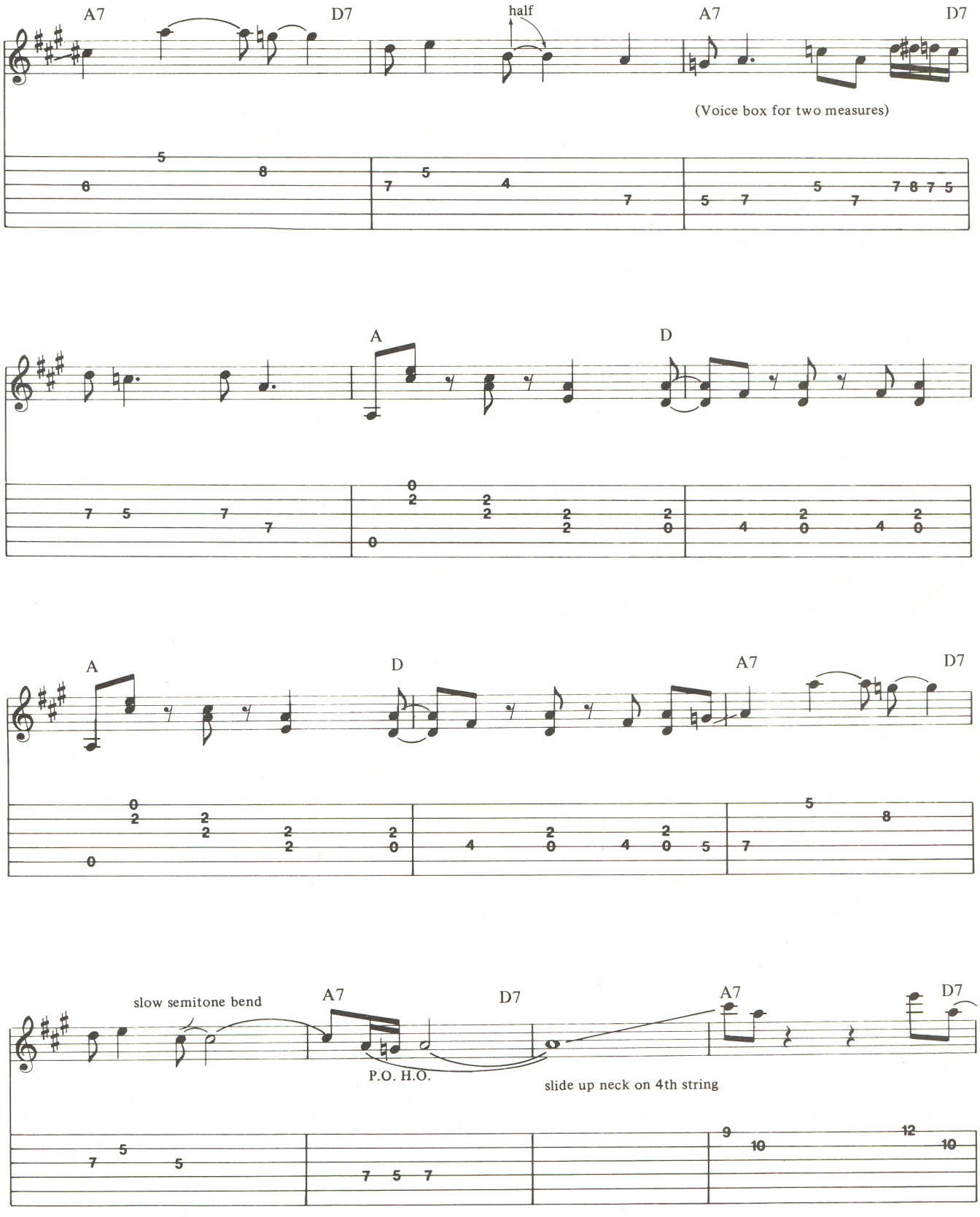
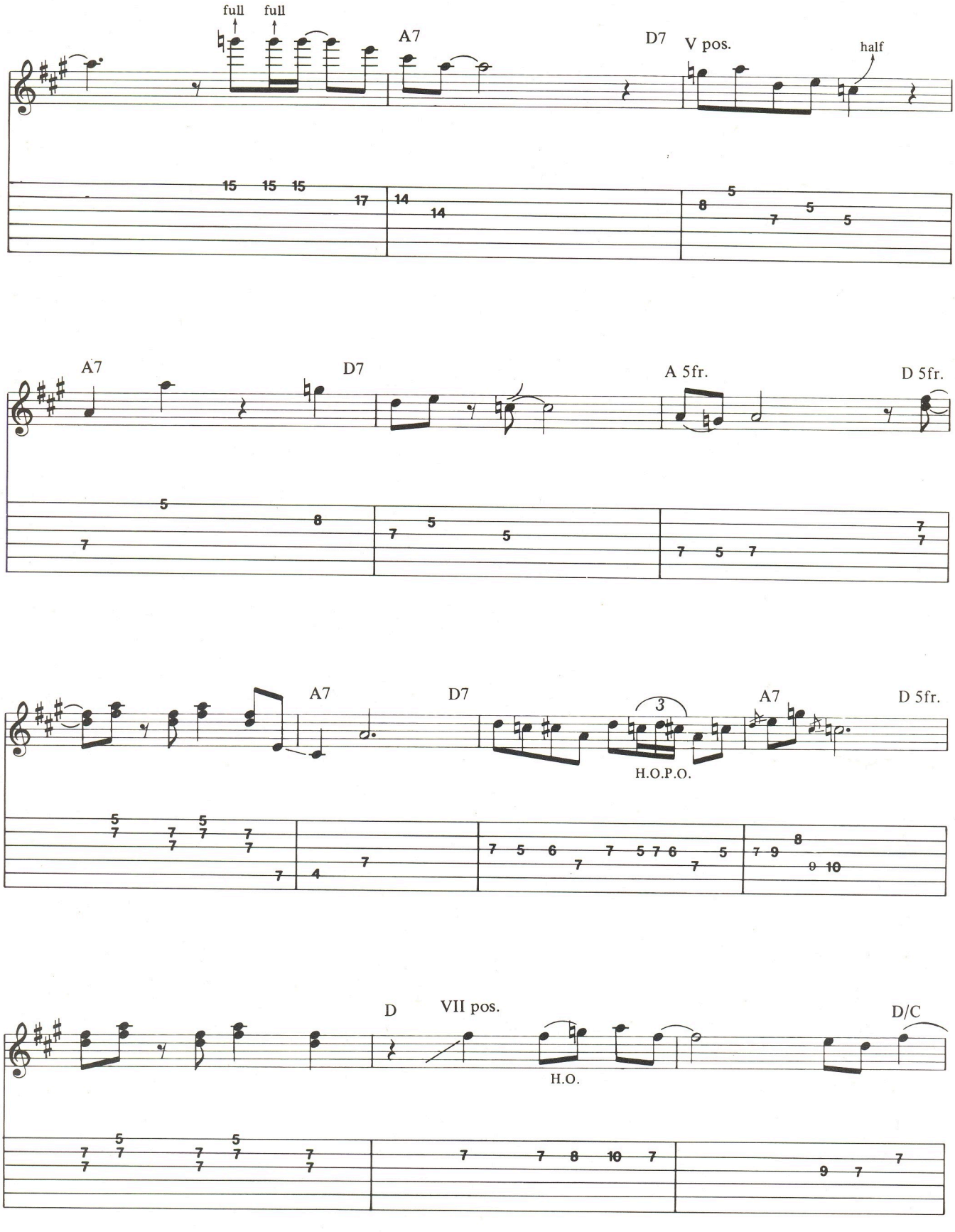
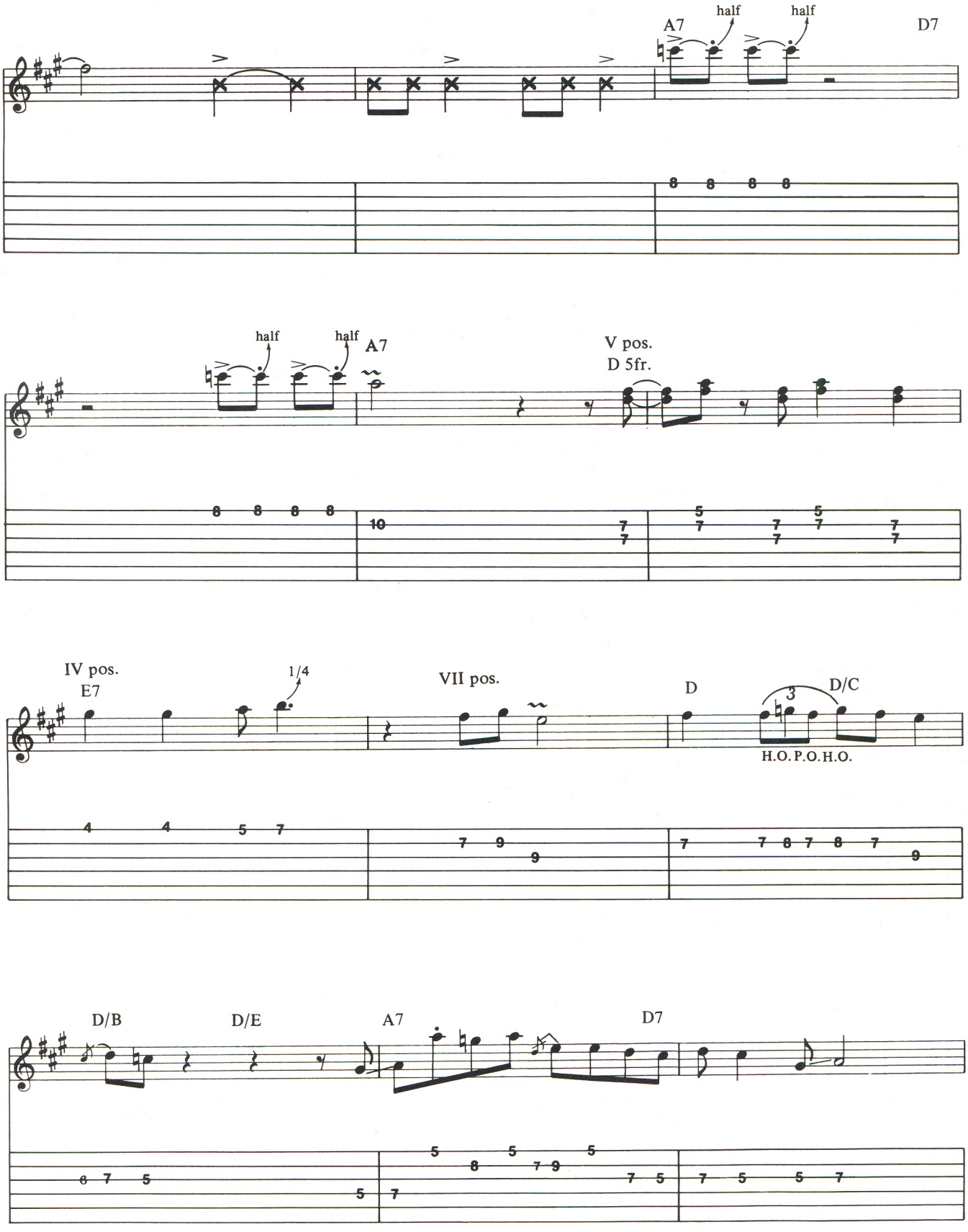
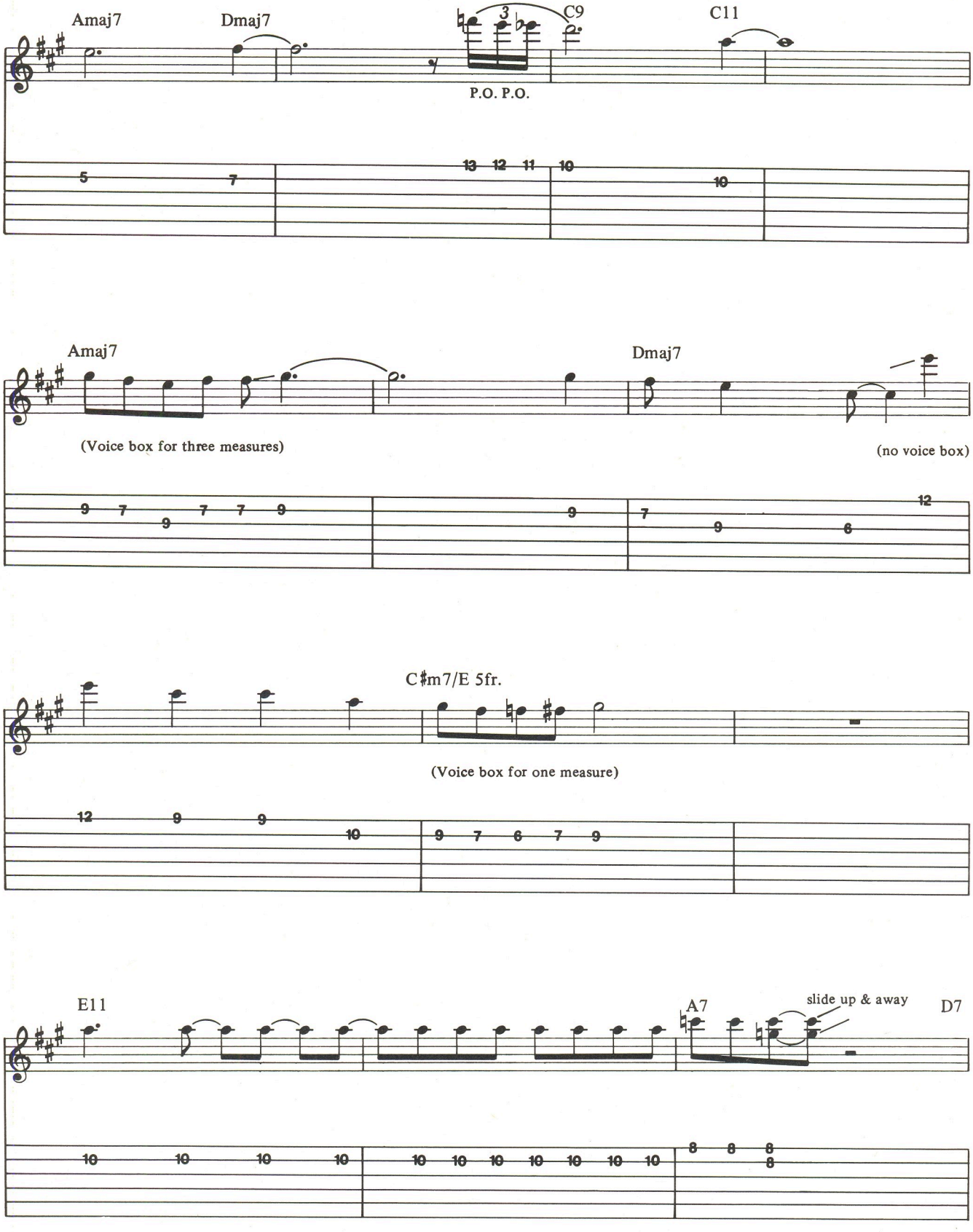

A
D
A7
D7
B
P.O.
A
D
A7
D7
(Use voice box for two measures)
A
D
A 5fr.
D 5fr.
P.O.P.O. P.O.P.O.

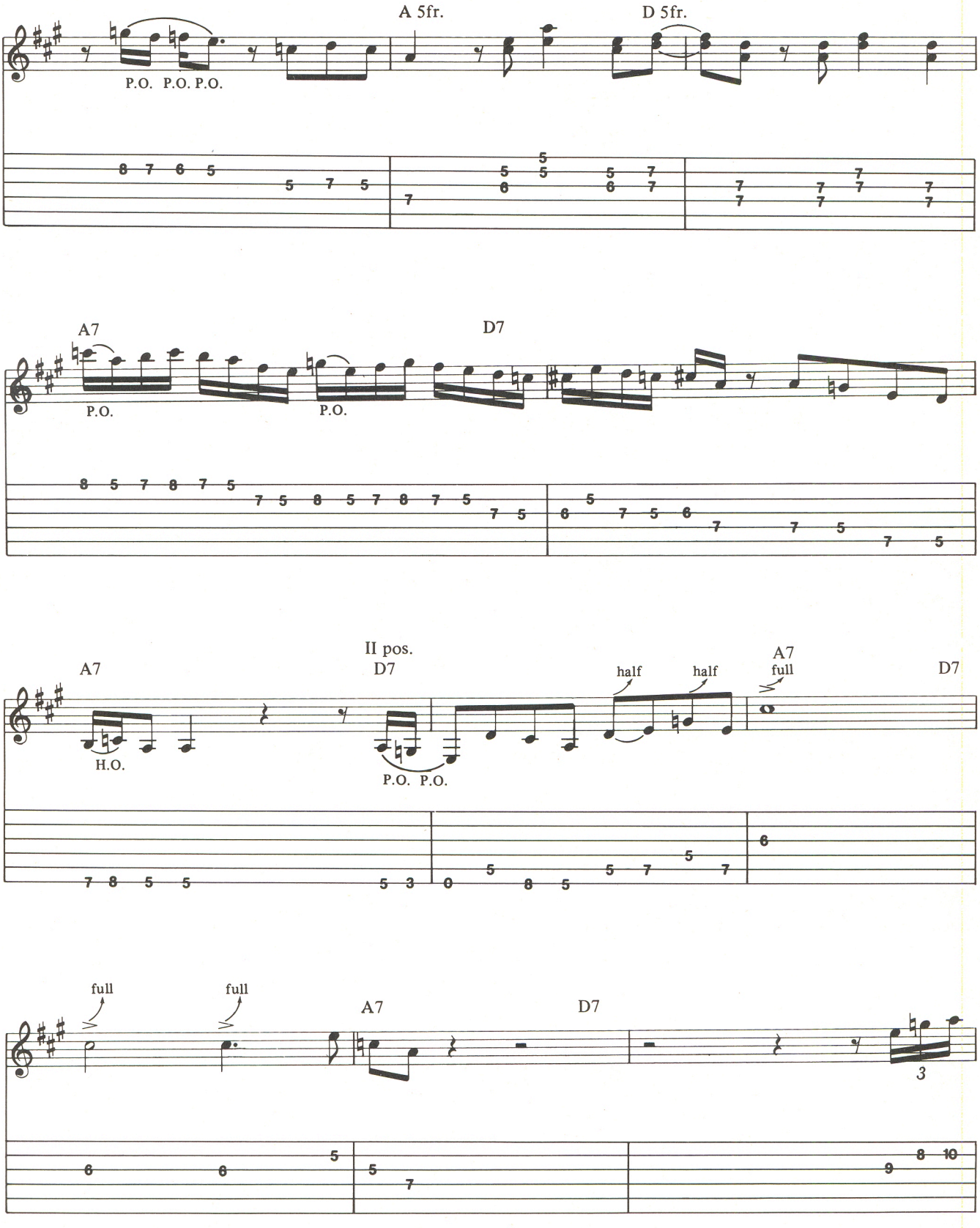

VII pos.
D
V pos.
D/C
slow shake
A7
D7
B
(Lay left hand across strings loosely for)
A 5fr.
D 5fr.
E7
D
D/C
D/B
D/E
3
H.O. P.O.
3

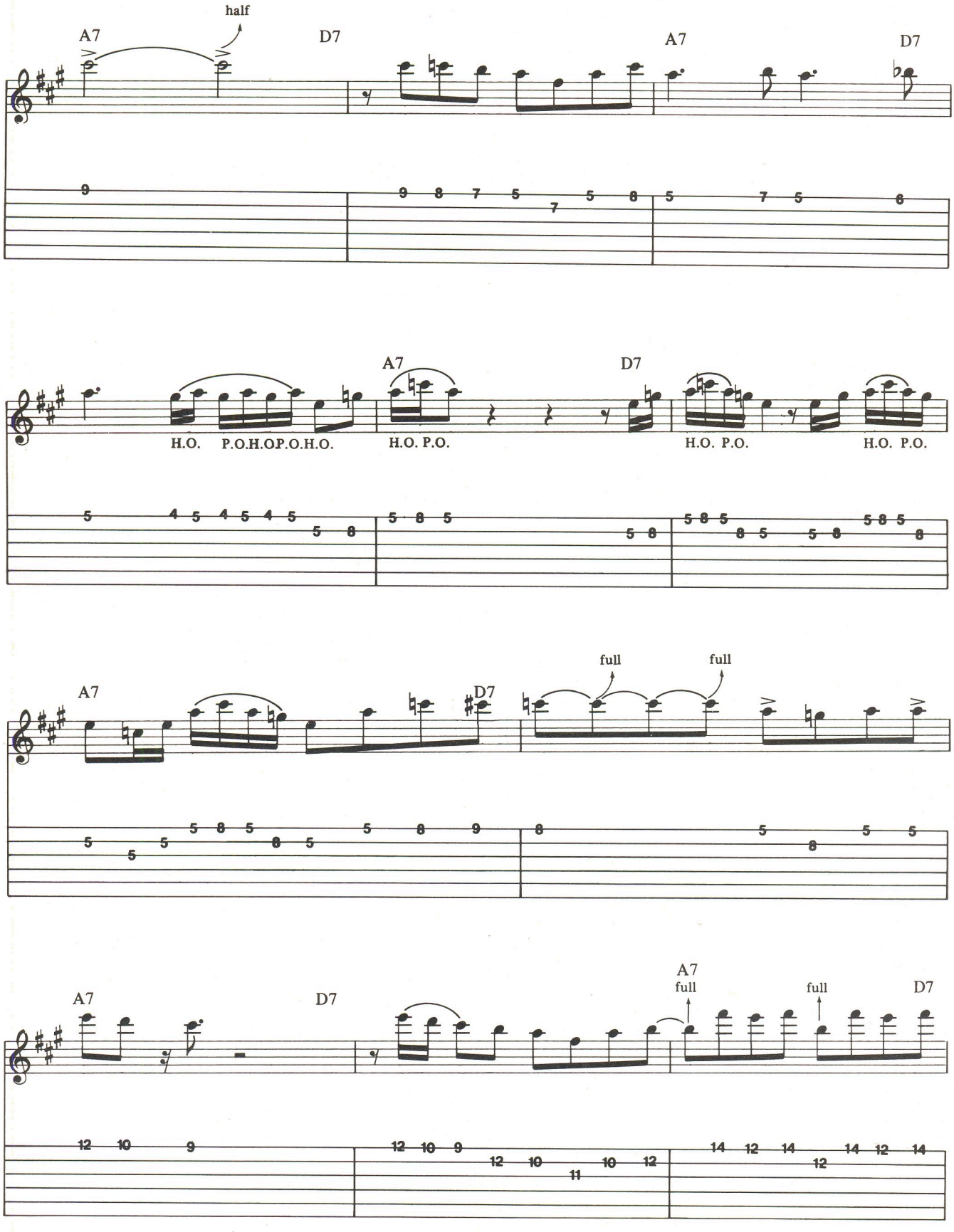

A7
D7
half
A7
D7
(Voice box for two measures)
A
D
A
D
A7
D7
slow semitone bend
A7
D7
P.O. H.O.
slide up neck on 4th string
A7
D7

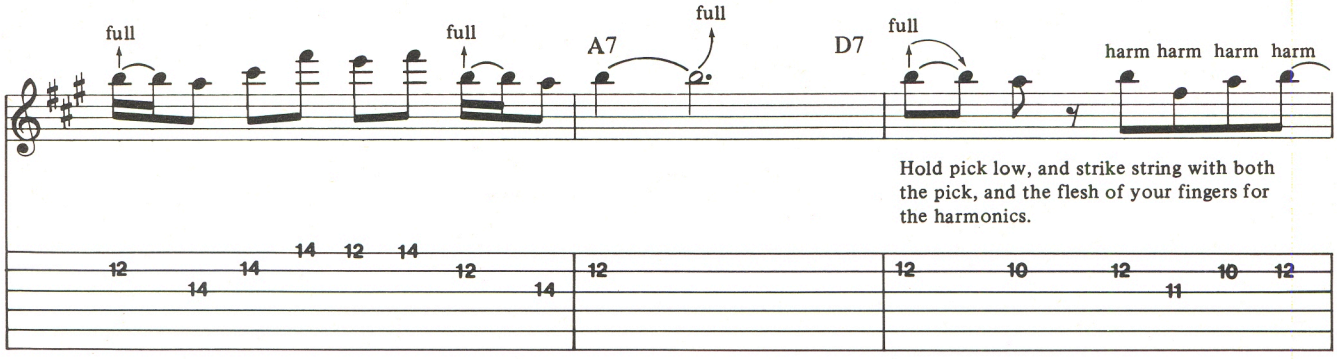

full
full
A7
D7
V pos.
half
A7
D7
A 5fr.
D 5fr.
A7
D7
3
H.O.P.O.
A7
D 5fr.
D
VII pos.
H.O.
D/C

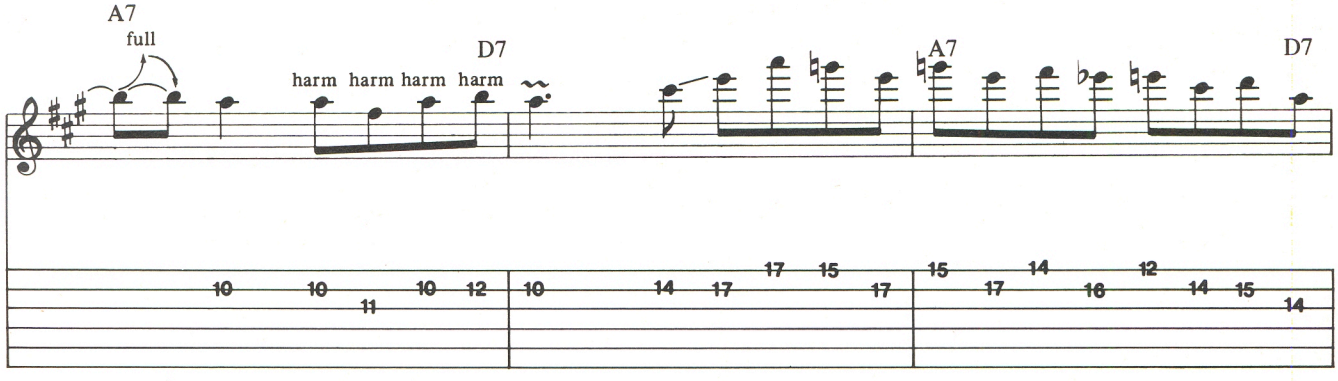

A7
half
half
D7
half
half
A7
V pos.
D 5fr.
IV pos.
E7
1/4
VII pos.
D
3
D/C
H.O.P.O.H.O.
D/B
D/E
A7
D7

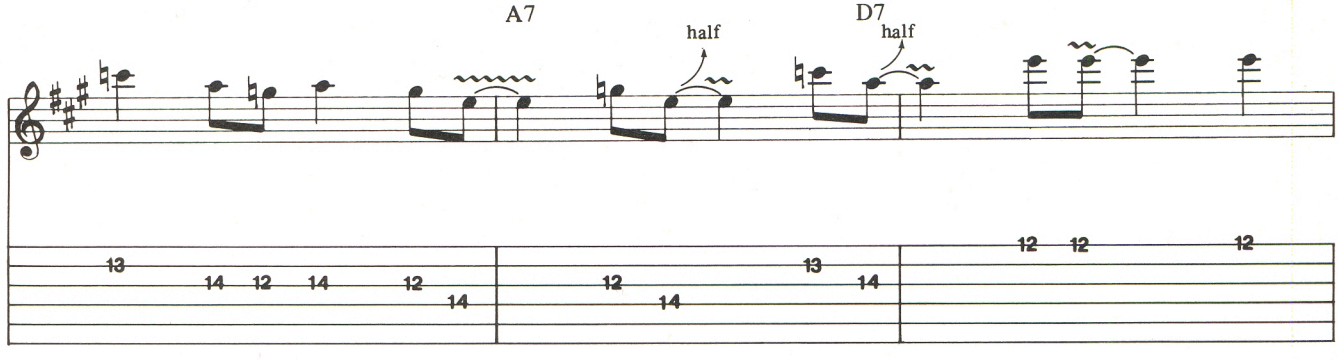

Amaj7
Dmaj7
C9
C11
P.O. P.O.
Amaj7
Dmaj7
(Voice box for three measures)
(no voice box)
C♯m7/E 5fr.
(Voice box for one measure)
E11
A7
slide up & away
D7

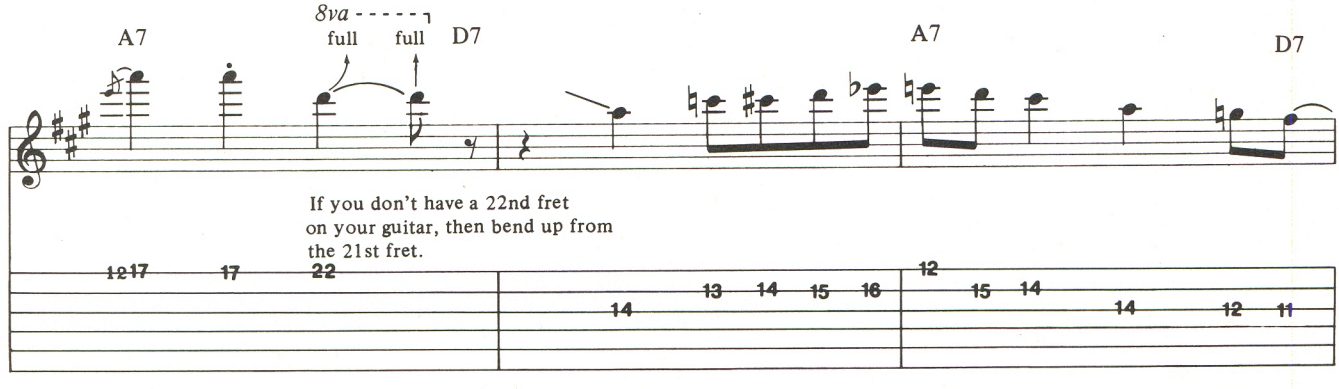

A 5fr.
D 5fr.
P.O. P.O. P.O.
A7
D7
P.O.
P.O.
II pos.
A7
D7
A7
full
D7
half
half
H.O.
P.O. P.O.
full
full
A7
D7
3

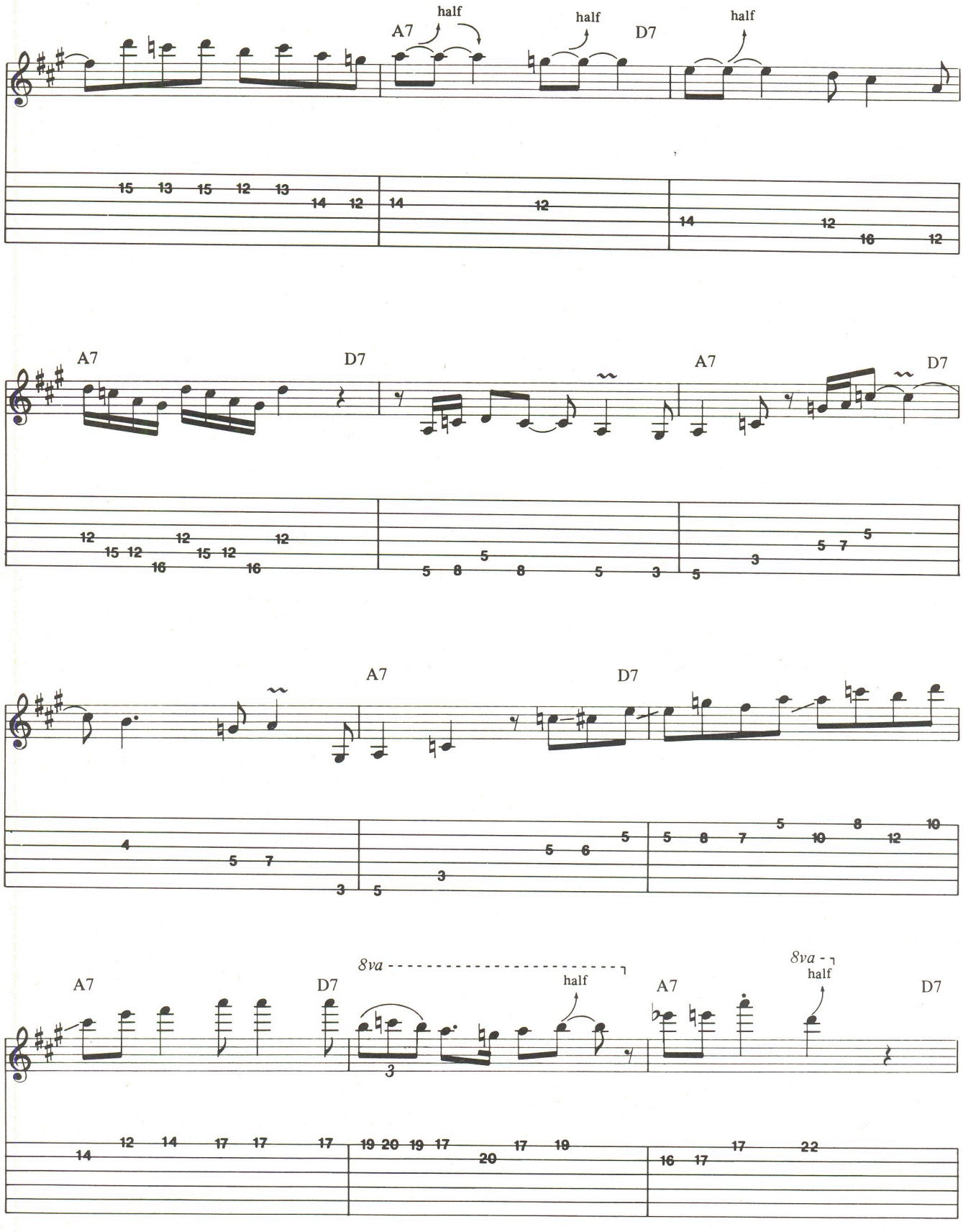

half
A7
D7
A7
D7
H.O. P.O.H.O.P.O.H.O.
A7
D7
H.O. P.O.
H.O. P.O.
H.O. P.O.
A7
D7
full
full
A7
D7
A7
full
full
D7

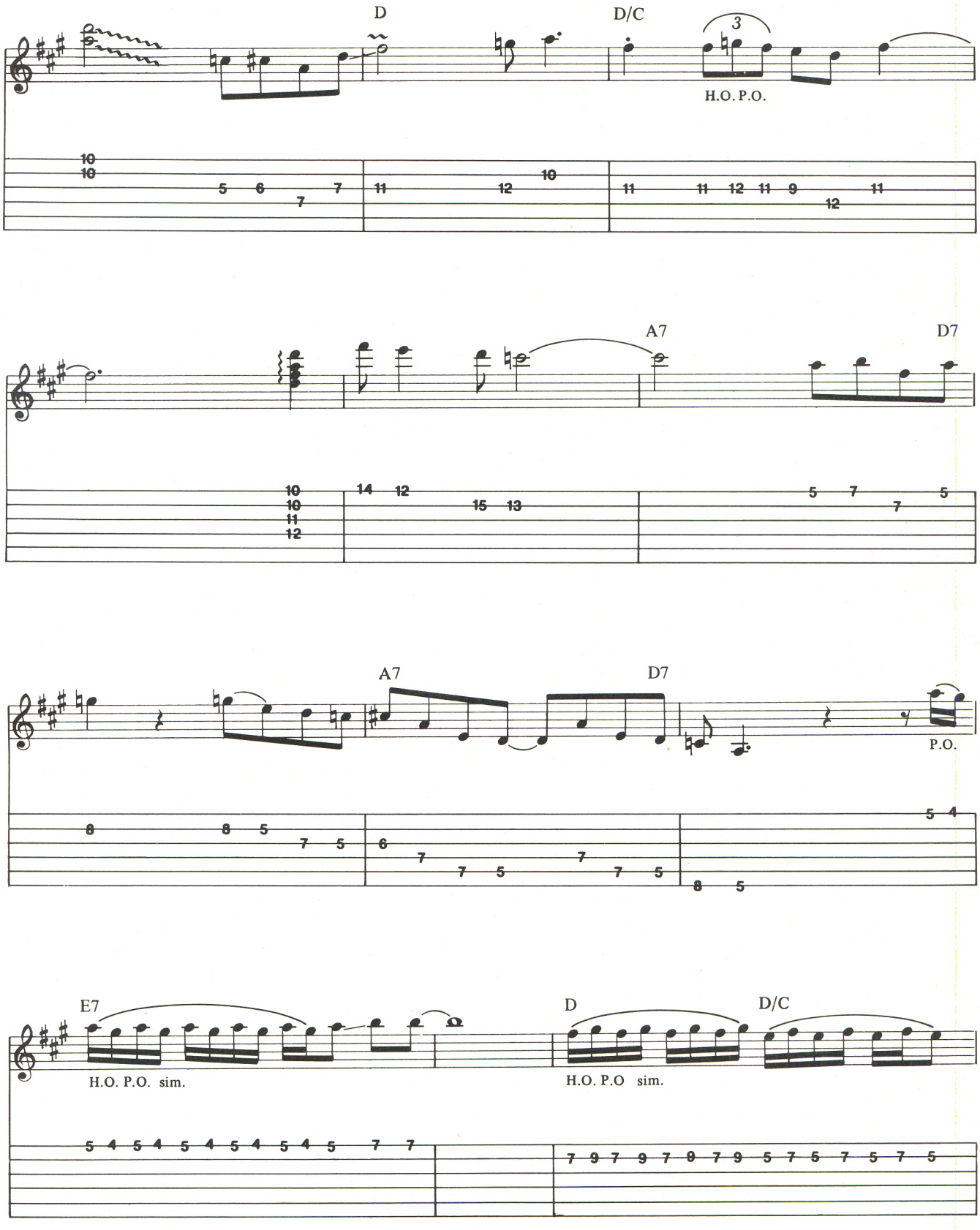

full
full
A7
full
D7
full
harm harm harm harm
Hold pick low, and strike string with both the pick, and the flesh of your fingers for the harmonics.

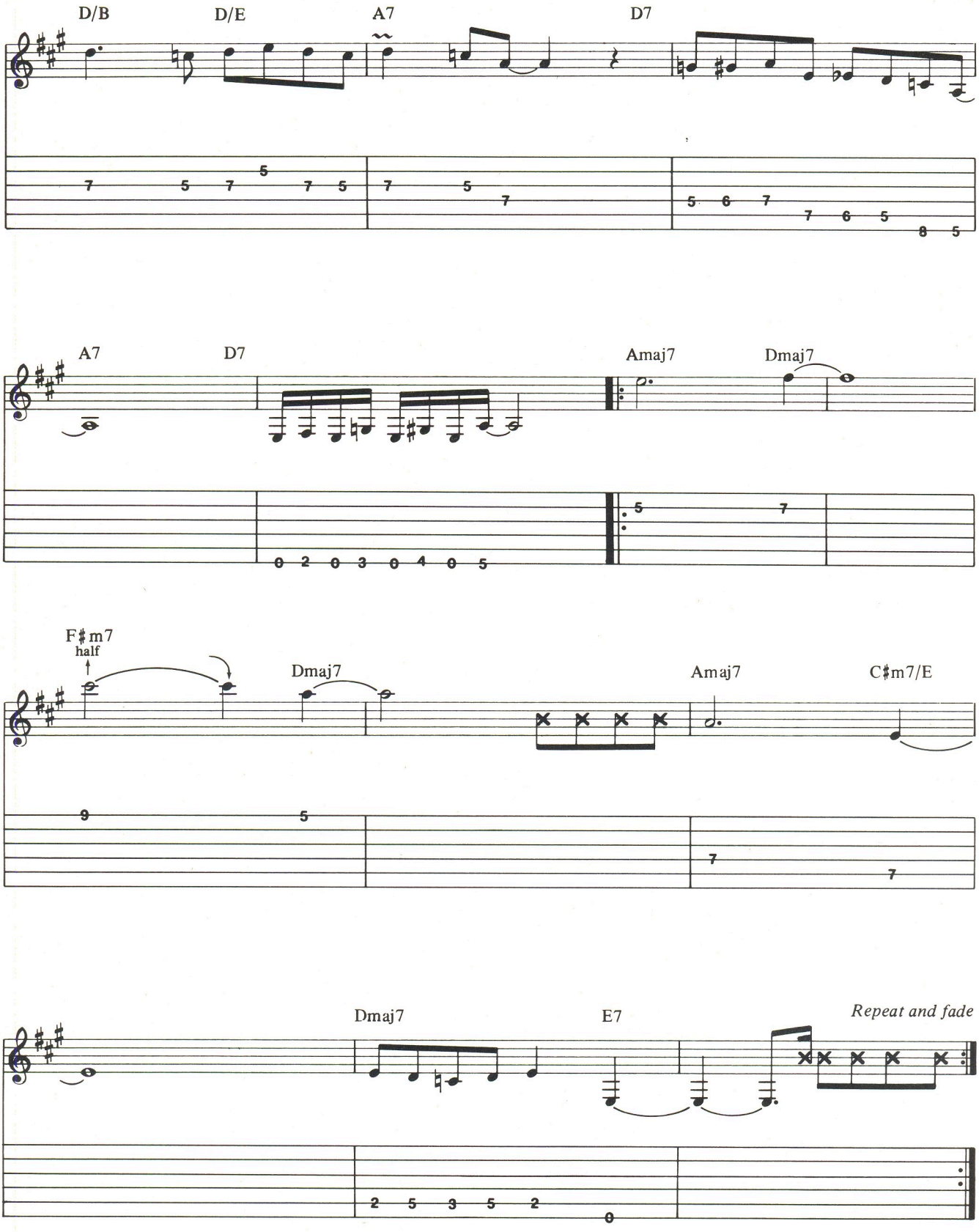

A7
full
D7
harm harm harm harm
A7
D7


A7
half
D7
half


A7
8va
full
full
D7
A7
D7
If you don't have a 22nd fret on your guitar, then bend up from the 21st fret.


A7
half
half
D7
half
A7
D7
A7
D7
A7
D7
8va
half
A7
D7
8va
half
D7


D
D/C
3
H.O. P.O.
A7
D7
A7
D7
P.O.
E7
H.O. P.O. sim.
D
H.O. P.O sim.
D/C


D/B
D/E
A7
D7
A7
D7
Amaj7
Dmaj7
F♯m7
half
Dmaj7
Amaj7
C♯m7/E
Dmaj7
E7
Repeat and fade

Jeff Beck

Continued from page 51

which took a long time.

"Meanwhile, I toured Europe and Japan with Stanley Clarke, Simon and Tony Hymas, who I found through old Uncle Max (Middleton) again." Tony Hymas had played, unpredictably enough, with the Ballet Rambert and had also worked previously with Simon Phillips on a Jack Bruce album, and even more incongruously, had helped to write the theme music for the TV cartoon series **The Mister Men.**

"When I found that out, I nearly . . ." Beck laughed. "Then I was whistling it while I was working on my car. Bloody tune! I'm going to do a heavy metal version of that! But after I got Tony, I was then stuck for material and also for a bass player. If we could get a guy from the states to come over they only wanted to come for a day or two. So eventually we got Mo Foster in to finish the album, and it was a pleasure to work with him. He also came on the last tour, when I played in Britain for the first time in eight years. I was very worried beforehand, but it thrilled me the way the audiences listened. You could hear a pin drop between numbers."

The album in question, **There and Back,** was certainly Jeff's best in some time. While one side contained material predominantly written by and incorporating Jan Hammer, the most intriguing track on the album is *The Final Peace,* a duet between Jeff and Tony Hymas with no other instruments save guitar and keyboards.

"That's a freak, a complete and utter freak. Tony's got a keyboard synthesizer which he can program to sound like a really superfine orchestra, and when you get that without anybody else there, just one guy, you get a totally different feel. He was playing it in my front room one day, and he said, 'Look, I've got this lament type thing that you could play on, but I'm not going to tell you the melody. I just want you to listen to the chords and blow all over them.' Which was what I did. We started to put it together, but when it began to sound really good, he insisted that we stop and leave it until we got into the studio. And that's what happened. We did it in one take. It was just a locked in mental thing between us. I had no idea what he was playing or what key he was in. I just followed him, and he'd pick up from a phrase I'd finished with, and we went on like that."

Such an explanation could never do justice to the quality of the track. Equally good, although in a very different way, is *Space Boogie* where Jeff's playing verges on the demented. "I had about fifty tries at soloing over that," he admitted. "Probably because the track was just bass and drums, and when you play that high-speed stuff, you have to be totally involved, and the sound has to be around you. You can't just play to a couple of dumb-looking speakers, although I had to in the end. You need to be in the mood for that kind of stuff, be angry, get that kind of naughtiness going and then let it out. I generally feel fulfilled after I've let off steam that way, but sometimes you don't get enough out, and you have to beat somebody up or get drunk.

"I'd have been locked up long ago if I hadn't had a guitar!" he said. ■

Tablature Explanation see pg. 94

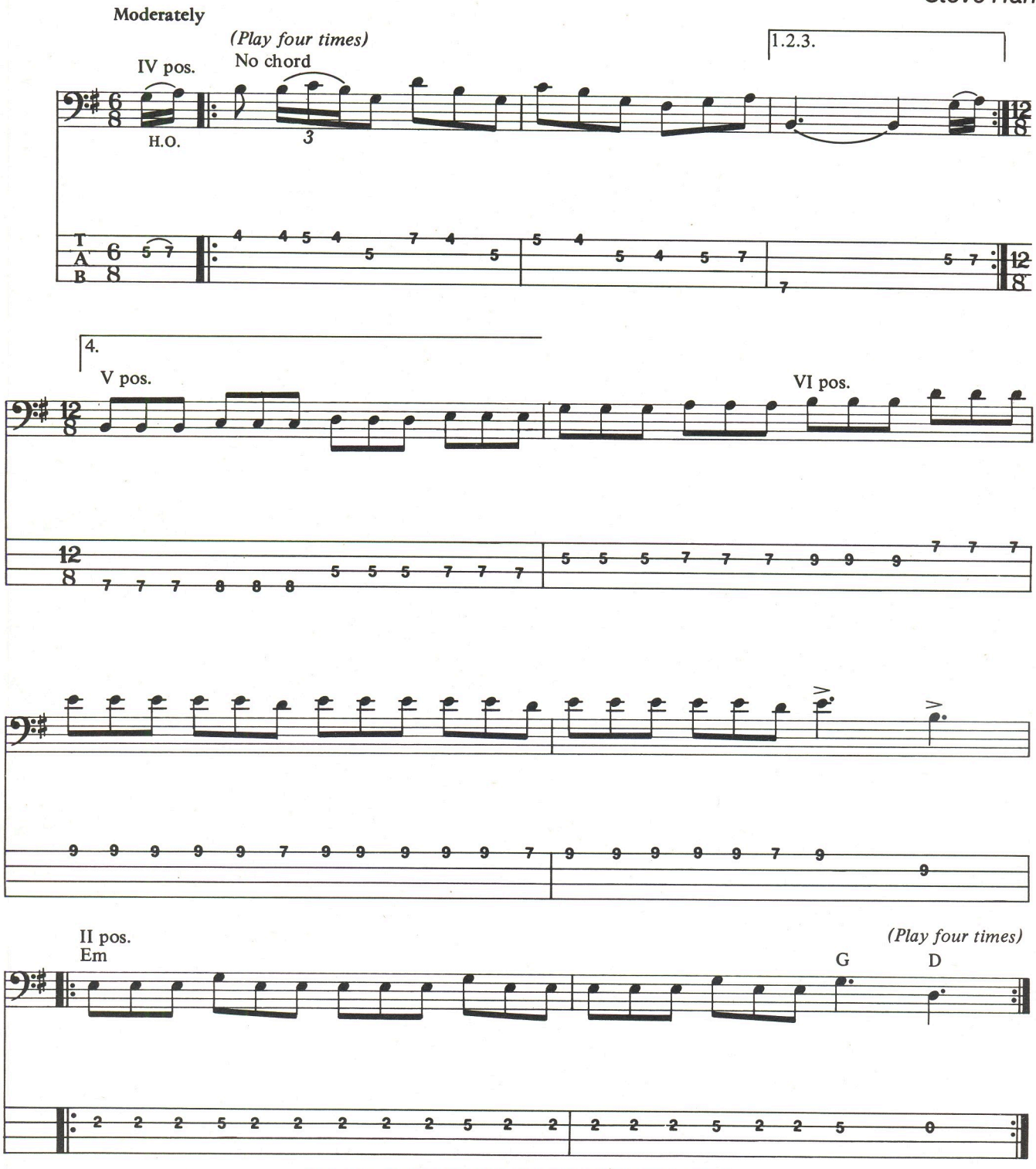
Bass Line for

PHANTOM OF THE OPERA

As recorded by IRON MAIDEN

(From the album IRON MAIDEN/HARVEST ST-12094)

Words and Music by
Steve Harris



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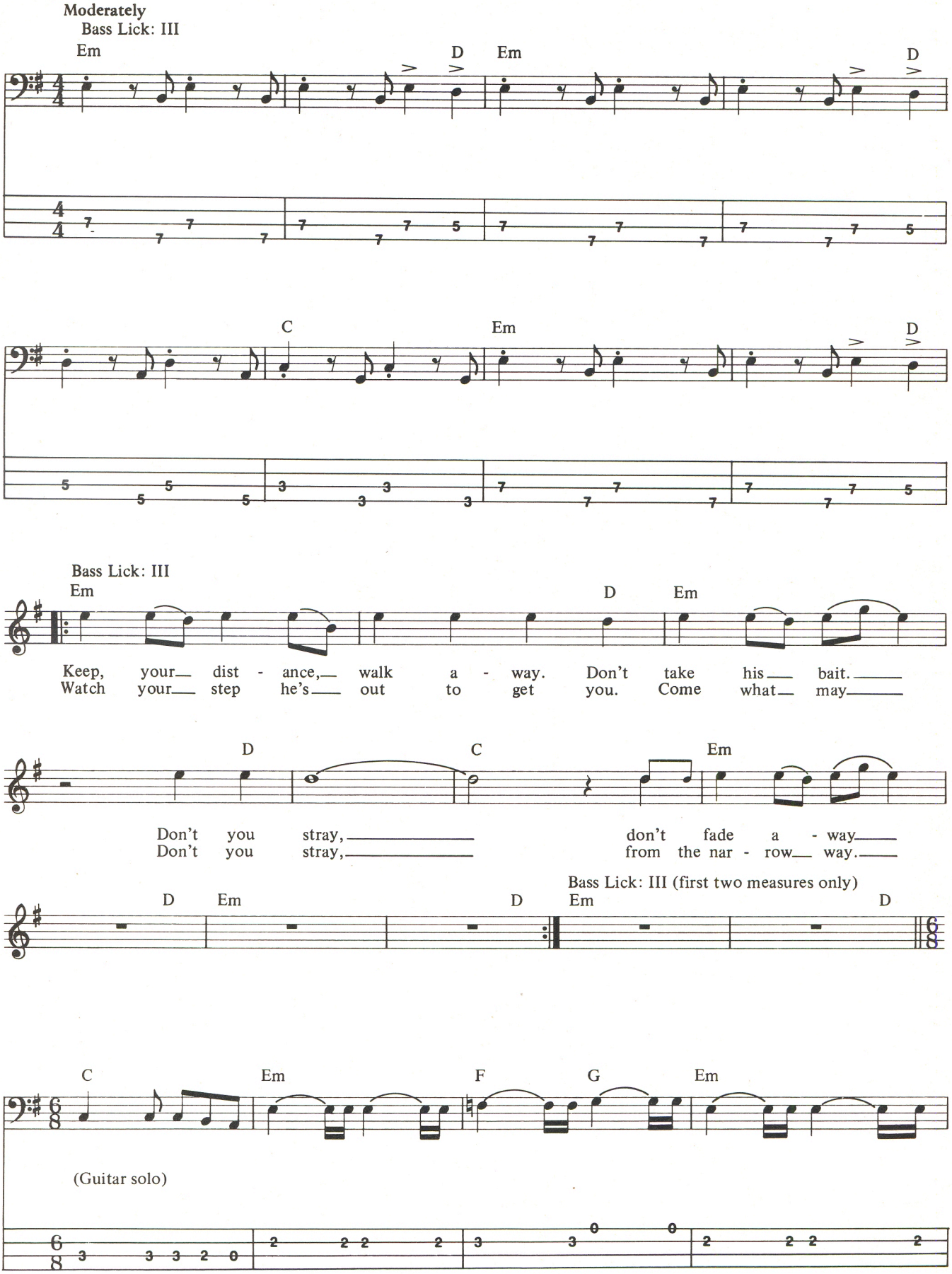
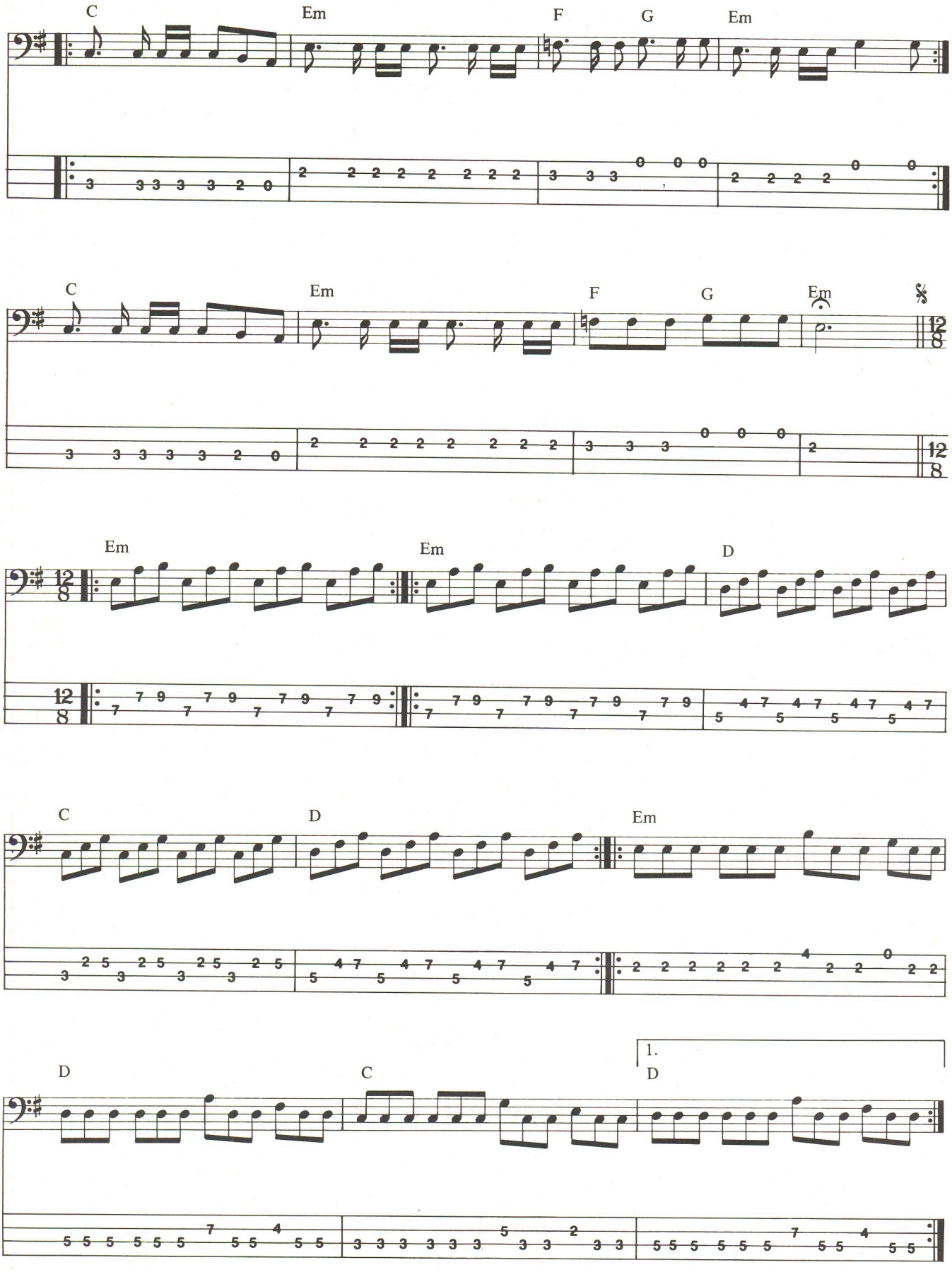
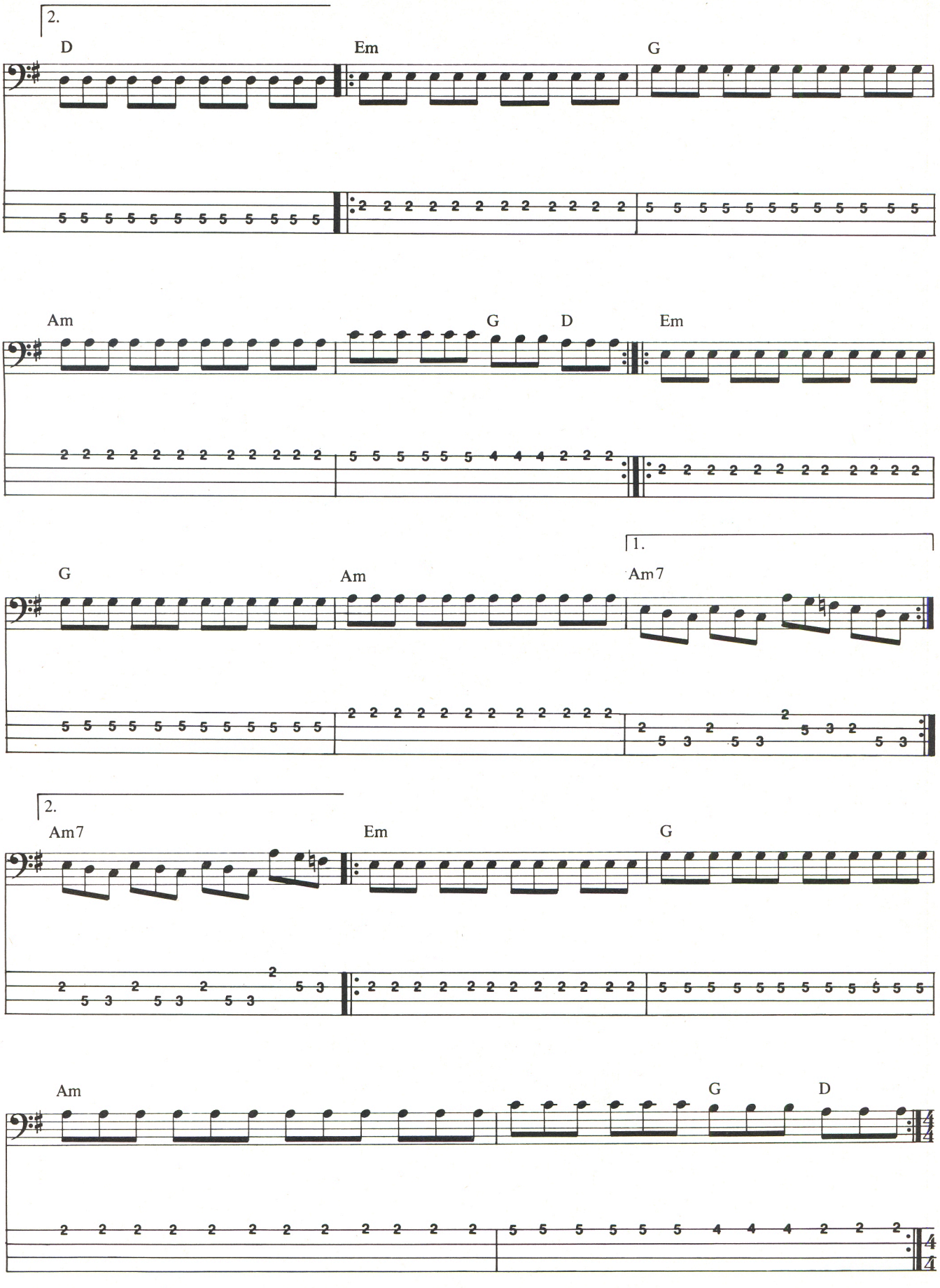
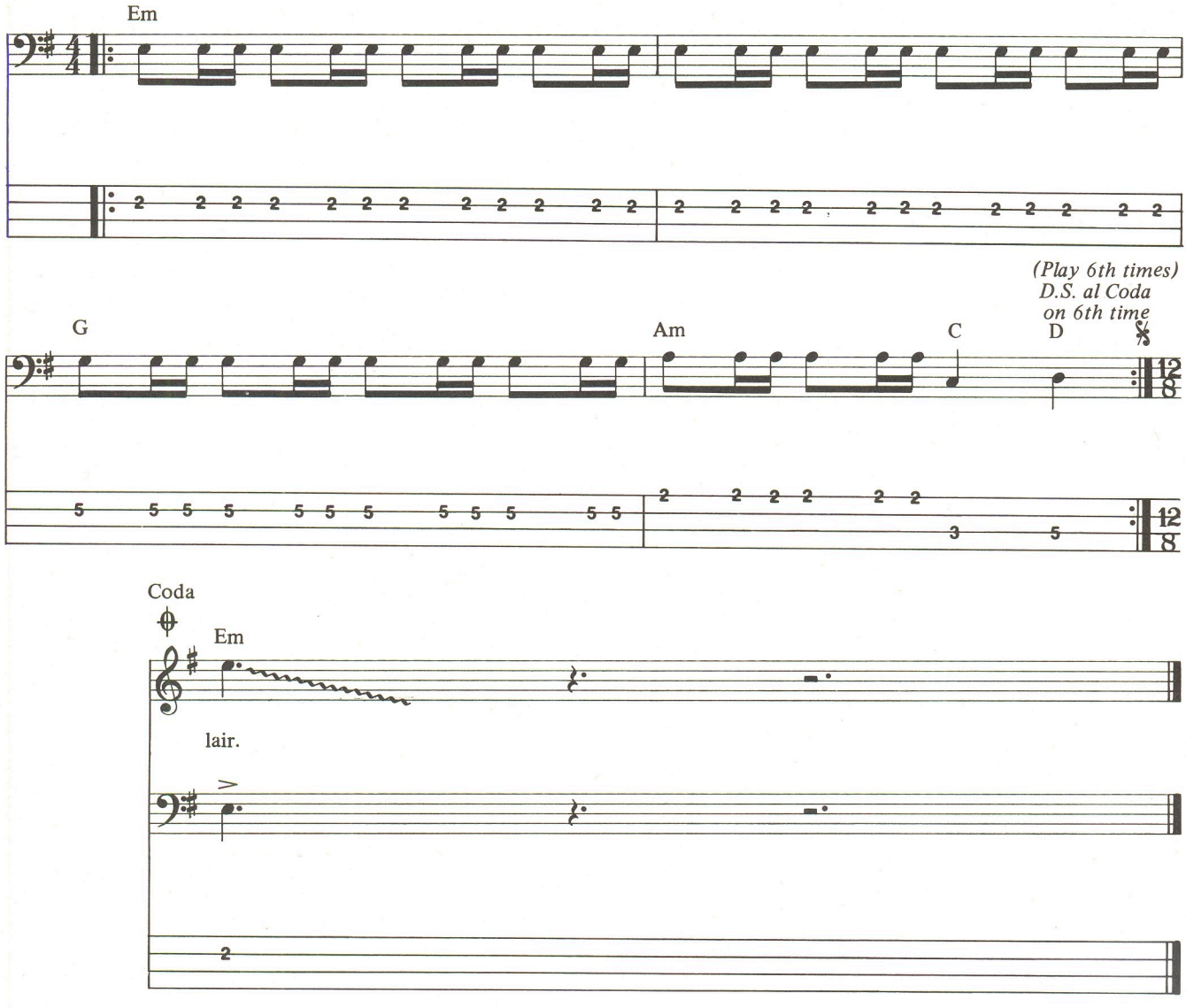

Moderately
Bass Lick: III
Em
D
Em
D
C
Em
D
Bass Lick: III
Em
D
Em
Keep, your dist - ance, walk a - way. Don't take his bait.
Watch your step he's out to get you. Come what may
D
C
Em
Don't you stray,
Don't you stray,
don't fade a - way
from the nar - row way.
D
Em
D
Bass Lick: III (first two measures only)
Em
D
C
Em
F
G
Em
(Guitar solo)


C
Em
F
G
Em
C
Em
F
G
Em
Em
Em
D
C
D
Em
D
C
1.
D


2.
D
Em
G
Am
G
D
Em
1.
G
Am
Am7
2.
Am7
Em
G
Am
G
D



2. You're standing in the wings,
There you wait for the curtain to fall.
A - knowing the terror and holding you have on us
I know that you're gonna scratch me and maim me and maul.
And you know I'm helpless from your mesmerising cat call.

3. Running and hiding in my dreams, you're always there
You're the Phantom of the Opera, you're the devil,
You're just out to score.
You damaged my mind and my soul it just
Floats thru' the air.
Haunt me, you taunt me you
Torture me back at your lair.

Mark Weiss

A will of steel, granite-like endurance; able to leap tall amplifiers in a single bound, Steve Harris is

MAIDEN'S IRON MAN

By John Stix

By all accounts England was not an easy place to start a new metal band in the late 70s. With the economy in a tailspin and hope for the immediate future at an all time low, the frightened angry voice of England's youth found a new outlet for their frustrations in punk rock. But hard times also reawaken the spirit and foster remembrances of better days. England's new wave pop borrowed heavily from the melodic exhuberance of the 60's popsters.

But again and again rock music shows us that devotion to the cause, not chart hits or pop fads, is the road to the top of the hard rock mountain. Iron Maiden started in June of '77, slugging it out in the pubs and building a grass roots following. Two years later they released their own three track Ep, **The Soundhouse Tapes.** But it wasn't the Ep that garnered them major label and press interest. It was the enthusiasm of their hard won following. Iron Maiden's bassist/composer, Steve Harris, had looked the devil of indifference right in the eye until it flinched.

GUITAR: Iron Maiden started up in a time when a lot of people thought heavy metal was a dead issue. What kept you going?

STEVE: I think the basic rules still apply. You've just got to stick it out. If you're writing your own songs you have to go out and be dedicated, stick to your guns and keep playing. The only way to break through is by playing the bars and clubs. We played all over the place while we still had day jobs.

GUITAR: What was your job?

STEVE: I was an architectural draftsman. You needed a job to get a loan so you could buy a decent P.A. You've got to get yourself a truck and you need money to rehearse. All the gig money went back to pay off the loan. So for everybody in the band there's got to be a way to put their bit of money and a lot of time into the band. Some people are not willing to do that. My day job was a bit of a safety measure, but I wasn't interested in it. All I wanted to do was to get out and play. And to do that you've got to stick a lot of money into it. At one point I was $6,000 in debt. To the guy with the girlfriend

Mark Weiss

and her interests, I say bullocks to her. What do you want to do, get married or be in a rock band? If you're in, then everything else is out the window.

GUITAR: Is that why you went through a few guitarists before settling on the present lineup?

STEVE: We had a lot of guitar players before we got a record deal. So many guys came in and out of the band because they weren't willing to stick it out. Obviously, now they're probably wishing that they had. But that's the way it goes. If you're not going to stick it out and be dedicated, then you shouldn't be there anyway.

GUITAR: How long did it take before you felt momentum going on the plus side of things?

STEVE: It was about three years before Iron Maiden started to get some good gigs and have a little bit of money coming in. At that point we weren't getting any money out of it, but we were paying off loans. After four years we got a record deal.

GUITAR: And before that you financed your own Ep.

STEVE: Actually, we did a demo tape because we couldn't get any work. We figured the only way to get work was by doing a demo tape. We'd take it around to people hoping they would like it and give us a gig. *Prowler* was a special song in this process. We took our demo tape to Neal Kay, a deejay in North London. He used to compile a chart from record requests. *Prowler* got to number one and stayed there for five weeks, just from requests! That's why we made **The Soundhouse Tapes** into a record. We had so many kids asking us how they could get hold of the tapes that we finally put it onto vinyl.

GUITAR: How does it hold up today?

STEVE: It wasn't a brilliant demo tape. It was the first time we'd ever recorded. It was done very cheaply because we didn't have a lot of money. We spent $400 for the tape. We couldn't even afford to buy the master tape. So when we went back to do some overdubs we found the guy had wiped it off. We had to go with the original, mistakes and all. The record ended up selling about 5,000 copies.

GUITAR: Did your record deal stem from the success of the demo?

STEVE: Oh no, it had nothing to do with the record. It was the fact that we were starting to play in clubs all over the country. After we made the demo we had a bit more hard work to do. It was actually one of the worst points in time because we made the break away from our day jobs and depended on gig money. The record companies became interested because of the following we had developed.

GUITAR: What was the initial spark that got you interested in learning the bass?

STEVE: Free was a big influence, as were Black Sabbath, Deep Purple, Zeppelin and, to some extent, Hendrix.

GUITAR: Did you ever consider playing the guitar instead of the bass?

STEVE: Not at all. If I didn't play bass, I would have been a drummer.

GUITAR: Did you start off as a heavy practicer?

STEVE: Most people have to work hard at it when they start off. You have to practice to get going. I remember the time I couldn't play the bass lines to *Paranoid*. I threw the guitar down, saying that's it. I'm giving up. The following day I picked it up and kept at it until I got it. Sometimes the bass lines to a Free song moved pretty easily, while others were really hard. So you start with the easy ones and if you can master those you feel great. I remember trying to get a bass solo off of one of their songs and I could never seem to get that together. It took me ages, but I finally got it. Once you've actually learned something like that you feel as if you've achieved something. Then you gradually start getting your own ideas going. It's just a natural step.

GUITAR: So you didn't have to purge yourself of influences to develop your own style?

STEVE: No, I think it's a natural thing when you start to write your own stuff. I don't think you have to sit down and think, 'I want to be myself.' Obviously you've been that from the start. When you start off you learn other people's songs. That's good because you get an insight as to how to put your songs together. You learn why songs are good and

Continued on page 88

Ann Wilson is the face; Marc Andes and Denny Carmassi the muscle and blood, but guitarists Howard Leese and Nancy Wilson are

THE SOUL OF HEART

Sam Emerson

By Cynthia A. Sandor

Growing up in the Midwest in the mid-70s, a rock band by the name of Bebe Le Strange began their assault on the music business. Comprised entirely of female musicians, the band attributed their existence to two young women from the Northwest, named Ann and Nancy Wilson, otherwise known as the lead singer and rhythm guitarist of Heart. In turn, when the Wilson sisters got a letter from Bebe Le Strange, telling them how inspired they were by Heart, they named an album after them.

Thanks to trailblazing groups like Heart, many young women musicians can now look at Ann and Nancy and Chrissie Hynde and Joan Jett and see themselves in the mirror. Growing up as army brats in such far flung locales as Taiwan, Virginia and California, the Wilsons weren't as lucky as the generation of women that succeeded them. Aside from Joni Mitchell, the ranks of inspirational female guitarists were slim in the mid-60s. Nancy grew up to the sounds of Paul Simon, Leo Kottke, Pete Townshend. She and Ann and third sister, Lynn, sang Everly Brothers, Beatles and Peter, Paul & Mary harmonies. When Ann went up to Vancouver to form Heart with Steve Fossen and Roger Fisher, Nancy worked her way through a year and a half of college playing acoustic rock and *The Battle of Evermore* on mandolin. On the weekends and in the summer she was a minor ventricle in her big sister's band, officially signing on full-time in 1974.

Eight Lps, including one Best Of, later, Nancy sat down with **GUITAR** to discuss her career, her playing style and her solo project in the works, **Dreamfriends.** She was joined by Heart's lead guitarist, Howard Leese, who has been with the group since before the first album. He was enthusiastic about his favorite subject, guitars, as well as the band's two new members, Marc Andes and Denny Carmassi. He felt that the new album, **Passionworks,** showcased Heart's renewed dedication to guitar-oriented rock.

GUITAR: What originally kicked it off for you?

NANCY: Definitely the Beatles. The first time Ann and I heard their album we knew we'd have to get guitars. The idea was to do what the Beatles were doing. We learned all the chords to their songs. We also got into some of the early folkies, like Peter, Paul & Mary and Bob Dylan. Paul Simon's guitar playing inspired me a lot, especially for the right hand. I picked up that song, *Angie,* on **The Sounds of Silence,** which was my first big, 'Ok, I'm gonna learn this thing.' And I wore my record player out taking it down to ½ speed to figure out what he did. Once I got *Angie* down it was like, in the classroom, at church, everywhere you go, 'Hey man, play *Angie* for us.' So Ann and I and our friend Sue started playing around town.

GUITAR: How did Ann influence your lifestyle?

NANCY: When I was really young, for a while I was Ann's little shadow. She sort of dominated a lot. The older I got the less of her shadow I became, and the more I started to play guitar and develop a self-image. At the age of 10 or 11 I started saying, 'Ok, maybe I can play something Ann can't play.'

GUITAR: Were you always comfortable performing?

NANCY: When I first joined the group, we were still playing clubs. The bartender, during breaks, would come up to me and say, 'Hey little gal, you oughta look up once in a while, you're studying your shoes all

night.' I'd played a lot of lounges myself, as an acoustic rock soloist, and that was easier for me than being on stage with this loud band, trying to make sense out of where I fit in. My mother actually told me some really great things from what she learned as a concert pianist. Everything you do should be exaggerated to the 10th power, so the person in the back row can tell what it is. And all you have to do to make eye contact with the audience is to check out the EXIT sign in the back of the hall. This makes everyone think you're looking at them. Those were words of wisdom I never forgot. Although I can actually look at the audience now, it took me a while to make that breakthrough. Today I'm real comfortable on stage.

GUITAR: Do you create your own leads?

NANCY: So far I've only done two electric leads on our albums. One was on *Treat Me Well,* the other was *Even It Up.* I like the one on *Even It Up* better. I was going to do a lead on *Johnny Moon,* but the guys from Toto, who played on the song, loved it so much that in the spot where my lead was going to be, they just went wild with all these great sounds. So we decided it was good enough. I'll just do more leads live.

GUITAR: Are there many female guitarists who've influenced you?

NANCY: Joni Mitchell's got a really great style, cause she never plays in the same tuning twice. There's almost no way to figure it out except for the right hand. She's done some incredible stuff as a songwriter. Laura Nyro is a very good songwriter. I admire someone like Chrissie Hynde of the Pretenders. She writes songs, fronts the band and plays guitar. Joan Jett's another one writing and playing too. I even like Bananarama, and I sort of like the Go-Gos. There aren't too many female lead players yet—Lita Ford is one of the first to try to break into that heavy metal thing. It seems almost like competitive to male playing. I think there are other areas to explore. For a woman to say I want to play as good or better than a man is hogwash. I don't think playing as fast as you can—that exercise style of lead playing—necessarily means you're a good player. I think what really counts is musicianship and versatility, being able to play guitar as rhythm, lead, getting different kinds of voices out of the guitar. I think women are real expressive in different ways than men are expressive. Everybody and their brother can play lead. I really admire someone like Pete Townshend, because he has this kind of chordal lead type ability. He can fit leads right in with chords or use chords as leads. One of my first big inspirations was Steve Howe. I loved *The Clap* and *Mood for a Day,* where he did the solos. We performed a lot of the early Yes songs.

On my solo album, **Dreamfriends,** which is an experimental project I'm working on for children, I play a melodic lead. That's something you don't hear a lot in female guitar playing either.

GUITAR: I've heard you also play bass.

NANCY: I'm a closet bass player. Ann plays some bass on *Even It Up.* I practice playing bass at home. I have a cheap Rickenbacker, but my best one is the Fender. It's a Precision, with a Jazz neck that's shaved down for my hands. It's got a very tiny neck, so it's perfect for me to play. I play drums, too. I'm really bad, but I love to play them. The only thing I can play is *Rock and Roll,* by Led Zeppelin. After about three minutes I'm falling on the floor, but it's good exercise. I've got lots of tapes at home of me jamming with my drum machine. Now that we have Mark Andes we're all sort of back in the closet with our bass playing. He's a real tight player.

HOWARD: He's not too proud. Like a lot of bass players would really like to be all over the place, but he realizes that in rock 'n' roll the thing to do is for him and the drums to be real solid. He doesn't get burned out if you say just stick to the bass/drums pattern. He'll get into it and play with real conviction.

GUITAR: How does the band put songs together?

HOWARD: We have a new way of working which is how we did *How Can I Refuse* and *Blue Guitar.* On *How Can I Refuse* Mark came to my hotel room one night. We just sat around jamming and working on parts. The next day we went to the sound check and showed it to Denny Carmassi, our drummer, to work it up a little bit better. Then we made a tape of the sound check and we gave it to Nancy. Nancy developed it into a song, with the lyrical and vocal idea. She got it pretty well roughed out and at the last minute gave it to Ann and Sue. Ann did the final touches because she has to sing it. She changed a few words around and that was it. There's input from everybody.

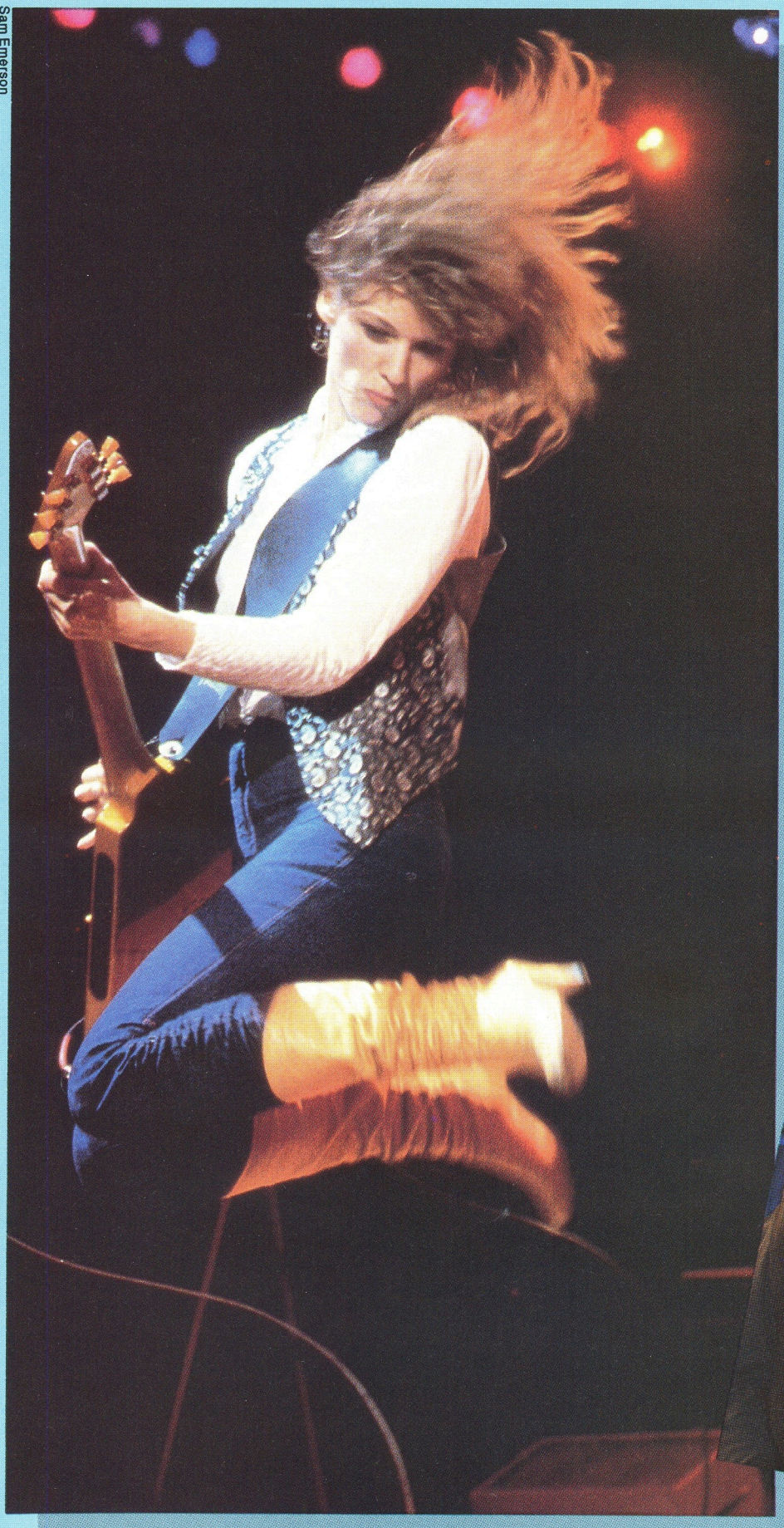
The hardest part of being in a band is collaborating with each other, the give and take. You have to have give and take or else it's not a band. You have to be honest with each other. If I do a solo and Nancy says, 'Well, I had something more like this in mind, maybe more of a David Gilmour thing,' I have to listen. If you don't say it, and the record comes out and it's not as good as it could have been, you regret it forever. That's why we added new members to the band—we were losing our avenues of communication. The two other guys had started their own little hobby band, no pressure, no hassles—you just go to the club and jam. And this is a high pressure thing we're in. So they started being more interested in that rather than being in Heart. So we said we need some people who love this band as much as we do.

GUITAR: I notice you use backwards recording on *Sleep Alone.*

HOWARD: There's backwards stuff on all our albums. The first song you hear on the first Heart album is backwards. The introduction to *Magic Man* is backwards. The solo to *Break* is backwards. The solo to *City's Burning* is backwards too.

What you do is, you take the entire tape, with everything on it, and you turn it upside down and backwards. Then you put it back on the tape recorder and you play it and it's all backwards. Then I put little markers where I want my parts to be forwards, and I play along. The rhythm is backwards, but you listen to it a few times and you get used to it. You just get into the backwards frame of mind and you play forwards. Then you turn the whole tape around and everything else is back to normal, except you're backwards. *Sleep Alone* is an absolutely live track. The only overdub is the backwards guitar at the end.

GUITAR: What do you feel was a major turning point for Heart?


Sam Emerson

NANCY: It was probably getting to play our original material quite a bit. I think we got away with playing more original material than most club bands, because we sort of just slipped them into the middle of the set and made sure they were still rockers. Seeing them go over in clubs was a turning point toward having our own identity as songwriters. Like, pretty soon we were getting requests for our originals. When we first started doing concerts—that was nothing like playing in clubs. You're sort of confined in clubs, and then suddenly you're on this huge stage and there's everywhere to go. Learning how to use the size of the stage to our advantage and making it look good was another turning point.

GUITAR: Tell us about *Through Eyes and Glass.*

NANCY: That's a song Ann and I wrote in 1968, when I was 12. We didn't get credited for it, either. Ann put it out on the B-side of a single. She had a group called Daybreak and the record came out under the name of Ann Wilson & the Daybreaks. It was one of those fluke things where some local person heard this little gal with the big voice and thought she could hit it big in the Country & Western scene. It was Ann's first studio experience. The songs are really hilarious, though. I've got them on my jukebox at home.

Sam Emerson

GUITAR: Do you feel Heart has reached their height?

NANCY: Actually, I think we've just kind of scratched the surface this year. I tend to feel that way every year. I think, after the experimental stuff on **Private Auditions**—that was a self-indulgent album, but in a good way—we really needed to return to a guitar-oriented thing. So I played almost no acoustic instruments on this album, which is fine, because I'm really into electric right now. On **Dreamfriends** I want to try and get a real balance between heavy electric sounds and acoustic sounds. I want to even incorporate the Kelty harp and pedal steel guitar and mandolins and acoustic and electric guitars and bass guitars, all that stuff. I love Ovations for rock 'n' roll because of the volume they can get, as opposed to most electrified acoustics which feed back as soon as you turn them past 5. They've always been the best acoustic guitar to use live; they're kind of the grandfather of the electric-acoustic world.

GUITAR: You also collect guitars.

NANCY: I have about 65 now. It's easy to get hooked because you start appreciating guitars and then you go, oh man, check out this green Rickenbacker, just like John Lennon's but green. And then you have to have it, and you have to have the black one to match. Then you need the entire Epiphone collection. Or if someone gives you a really great guitar, then you'll see another that's a perfect backup for it. I give guitars away too. Once or twice a year I'll pull one out of the closet and give it to Greenpeace and they'll auction it off. I give away stage clothes too.

HOWARD: I'm addicted too. I have 140 guitars. I'm a compulsive guitar buyer. I'm getting a little bit better now, cause I'm starting to build my own and I have enough. Besides, I'm running out of room. But there was a time when if I just didn't feel right that day I'd go out and buy a guitar.

NANCY: For live playing I really favor the Flying V, although it's almost a shame to take it on the road. But I'm so selfish, I do it anyway. It's such a great guitar. I've got a nice new/old Gibson Les Paul Special, a '56 Black Beauty.

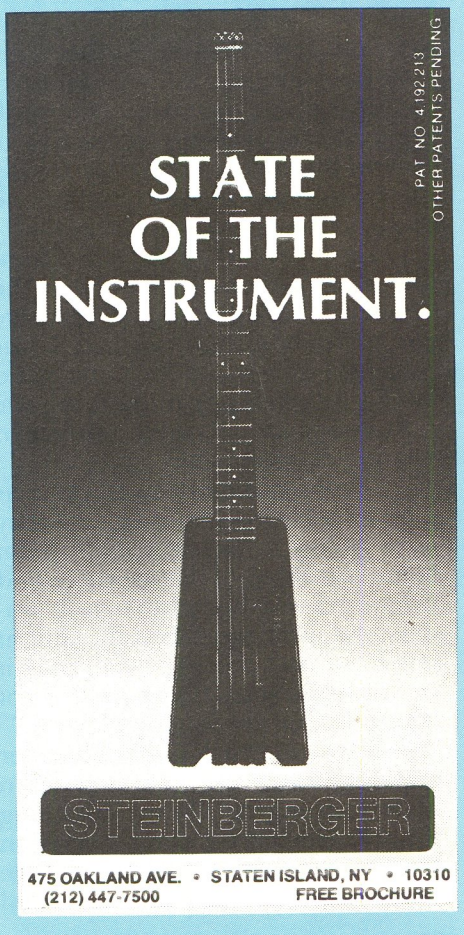
HOWARD: I just got one to match. I traded my pickup truck for two Les Pauls. It was a nice truck—but I got two Les Pauls for it. A '58 Sunburst, and a black one just like Nancy's—a '56.

GUITAR: Do you use different guitars on the new album?

HOWARD: We use a few. I have this one particular guitar made by Paul Reed Smith, from a 300-year-old dresser top. It sounds really great. And Keith Olsen, who does Sammy Hagar and Benatar and every heavy metal act you can think of, told me it's the best guitar he ever heard. It's priceless to me. It had a price when I got it, and a pretty good one too, but it's worth every penny, Paul, I swear. Every time I go to grab another guitar I wind up saying, 'Let's try the Eagle, let's try the Eagle.' So it ended up on everything except when I wanted a clean Strat sound and I used my upside down Strat. On *Allies* I did the basic track with my Eagle and then doubled it with Nancy's '58 Flying V.

GUITAR: Nancy, I understand you started with the ukelele.

NANCY: My first guitar was a ukelele. Our parents had ukeleles because when my dad was in the service it was the thing to play. My uncle taught me all these ukelele chords, so I got soprano and baritone uke down. I would pick things up by ear and just imitate them without reading. Ear training is really more important than most music teachers know. If you have a good ear, that's the basis of music itself. Some teachers teach to the point where their students get dependent on reading music before they feel like they can really play anything, or even approach their instruments. I think there should be a strong relationship between the instrument and the person before the teacher comes in. I think it's good to read music—if you're a studio musician it's really important that you learn how to read. But I don't necessarily think it's good for everybody. I think the best way to start guitar is just to go out and buy a basic book, learn how to tune up, learn how to play the basic chords, and maybe learn something from somebody else who knows how to play guitar. Then learn how to imitate what you hear. ■



JOHN SYKES

BEFORE & AFTER LIZZIE

By Steve Gett

Dave Plastik

An Aspiring Gold Metalist Presents His Resume

Having begun to establish a healthy reputation amongst British heavy rock fans for his work with the Tygers of Pan Tang, John Sykes must have been delighted when he was given the opportunity to join Thin Lizzy towards the end of 1982. At that juncture the band was just about to start recording a new studio Lp and with the prospect of extensive touring to follow, the young axeman obviously hoped it would be his big chance to stake a claim in the guitar world.

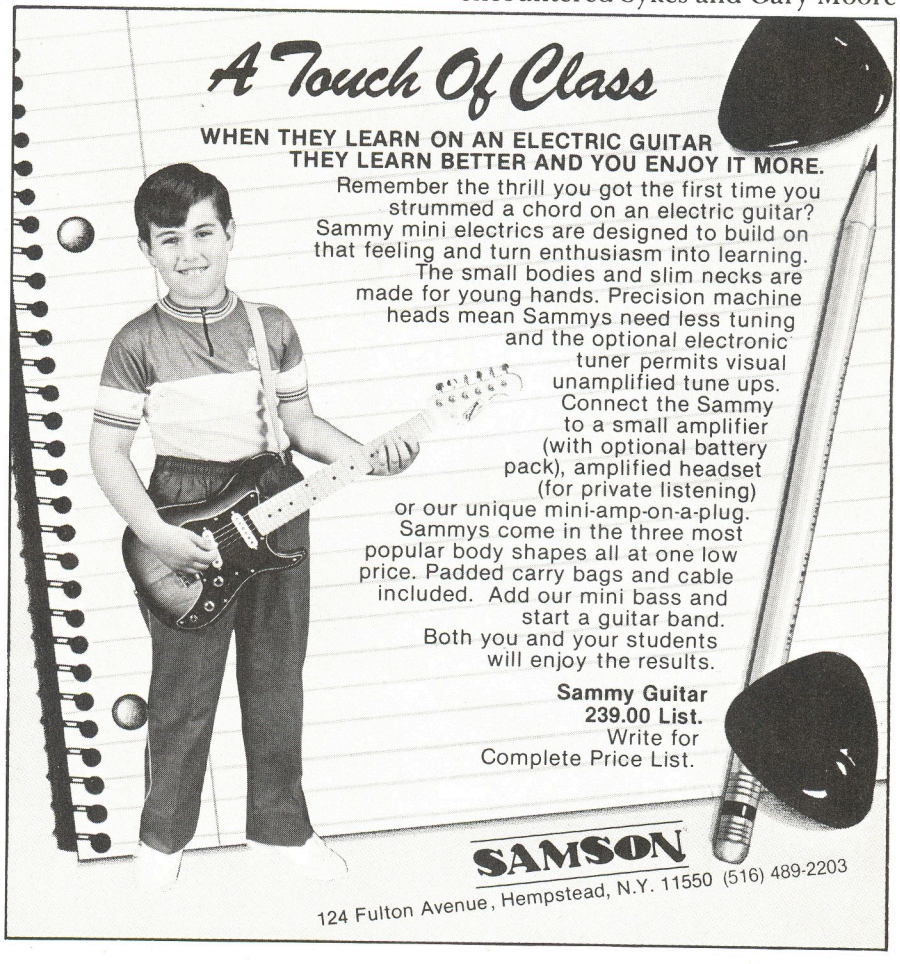
However, when Lizzy's **Thunder and Lightning** album hit the streets at the beginning of '83, there came the shocking news that it was to be their last and that the band would be splitting up following the completion of all their scheduled touring commitments.

"To be quite honest it came as a bit of a blow when they said they were going to call it a day," John Sykes confesses. "I just sat there and wondered why. I couldn't really understand. But then I thought I might not have had the gig at all and it certainly did me a lot of good. I got a lot of exposure for my playing."

The sad irony was that **Thunder and Lightning** was definitely Thin Lizzy's strongest album in a long time. Furthermore, the concerts on last year's 'farewell' tour were some of their best ever. Sykes had helped to revitalize the group, proving to be a perfect partner for erstwhile guitarist Scott Gorham.

Anyone who was lucky enough to catch Lizzy's final concert at London's Hammersmith Odeon will no doubt have fond memories of the encores, when ex-guitarists Gary Moore, Brian Robertson and Eric Bell came on stage to jam with the band on old favorites like *Whisky in the Jar, Emerald* and *Still in Love with You*. It was an added bonus to what had already been a great show, and certainly an event that's unlikely to be repeated. All in all, it was very much an axe addict's dream.

Backstage, before that gig, I encountered Sykes and Gary Moore



limbering-up in one of the dressing rooms and was able to marvel at some delightful playing. Cranking the volume on their practice amps up loud, the two guitarists strummed for about half an hour, trading riffs, licks and solos to their hearts' content. Some of the things Mr. Moore was doing were absolutely incredible and even Sykes was occasionally forced to stop playing and watch him blast away.

"Gary's an amazing guitarist," reckons John. "When I did my first album with the Tygers he lent me a load of equipment and would quite often come down to the studios. He didn't tell me what to do but we used to have jams and I would forget about recording and just play with him! I used to watch Gary and pick up things from him—he showed me a couple of tricks."

John has often been compared to Gary Moore, but he's certainly more than just a carbon copy of the Irish axe ace.

Sykes first started playing guitar when he was 14, while living in Spain with his parents, who owned a club there.

"I didn't have anything to do—I didn't speak any Spanish!" he remembers. "But my uncle, who used to play in the old blues bands, brought a guitar over. When groups came into the club to play—Spanish hippy bands—he used to get up and play. I got such a great feeling watching and listening to him play. I'd never known anything like it. I never had much to do with music before then. All I did was listen to the radio."

Encouraged by his uncle, John soon got himself an acoustic, and subsequently spent as much time as he could learning to play it.

"I got a guitar and went mad!" he declares. "I used to practice all day. I was listening to people like Eric Clapton and Johnny Winter and then I got into Ritchie Blackmore—*Highway Star* and all that. So I started off learning all those things.

"Eventually I got an electric and carried on practicing like crazy. After three years, we came back to England and I was still playing, although I was on Social Security for a while. Then I moved up to Blackpool (a Northern seaside resort) with my parents and carried on practicing in my bedroom for about a year."

John admits that he learned a lot from listening to records. I suggested that this technique might lead young guitarists into copying others, as opposed to developing their own individual styles.

"It does, to a point," he agreed, "but if you play around with a load of different styles you should eventually get your own sort of style together. It is quite hard to be original these days—not many guitarists have a totally unique style. They all learn off other people. I suppose it's just a case of putting your own thing together from all the different things you're listening to."

Establishing a reputation is a tough battle for every aspiring axe hero. John got his first major break when he teamed up with the Tygers of Pan Tang in the summer of 1980, shortly before they appeared at the Reading Festival. He landed the job after answering an ad in the Melody Maker magazine, and went on to record the **Spellbound** and **Crazy Nights** albums with the band. He eventually split when he was invited to join Ozzy Osbourne after Randy Rhoads was killed in the spring of '82.

"I was getting a bit bored with the Tygers and I knew I was ready for a change. I got a phone call from Sharon Arden (Ozzy's manager/wife) asking if I'd come over to the states and stand in. So I thought I'd go for it, take my chances and see what happened. I left the Tygers and was told that I'd be flown over to America in a couple of days.

"While I was hanging around I practiced the songs, but there was no phone call. I waited for a week and still they never called back. I didn't know what was happening. And then they started making up all these excuses. Basically they just messed me around."

There followed a period of confusion and frustration for John, when he must have wondered whether he'd been prudent in leaving his old band.

"I didn't know what to do," he reflects, "and in fact I didn't actually do anything for a couple of months after the Tygers. Then the managing director at MCA Records in England phoned me up and told me that I was still under contract to them and wondered whether I'd be into doing a solo thing."

Consequently, John recorded a single for the label titled *Please Don't Leave Me,* featuring Thin Lizzy leader Philip Lynott on vocals, together with drummer Brian Downey and keyboard player Darren Wharton. How did he manage to secure their talents?

"Well, Chris Tsangarides, who produced the Tygers, was also doing Lizzy. Initially I just had a demo of the song in an instrumental format and I asked him if he'd try to get Phil to hear it, to see if he'd be interested in singing. Phil agreed, and then we went off to Ireland to record it. While we were over there Phil was saying, 'If we ever need another guitar player, would you be interested in joining the band?'

"I thought it would be great if I could get the gig with Lizzy. I must admit I was quite excited. Then, a week later, Phil called up and offered the job to me."

John's next move was into the studio with the Lizzies, for the recording of **Thunder and Lightning.** On that album he proved himself to be an extremely competent player. And, not surprisingly, even though Thin Lizzy are no more, Phil Lynott still wants to work with Sykes. The current word is that the two of them are putting a new group together.

As far as guitars are concerned, both on stage and in the studio, John tends to favor his trusty Gibson Les Paul, as he explains: "I like the sound of that particular guitar a lot. I've got a Strat and an SG as well, but the Les Paul seems to have more of a bottom end on it. It's a much fatter sound. I've found that Strats tend to be a bit trebly—except Gary's (Mr. Moore, that is) which you can get a great sound from."

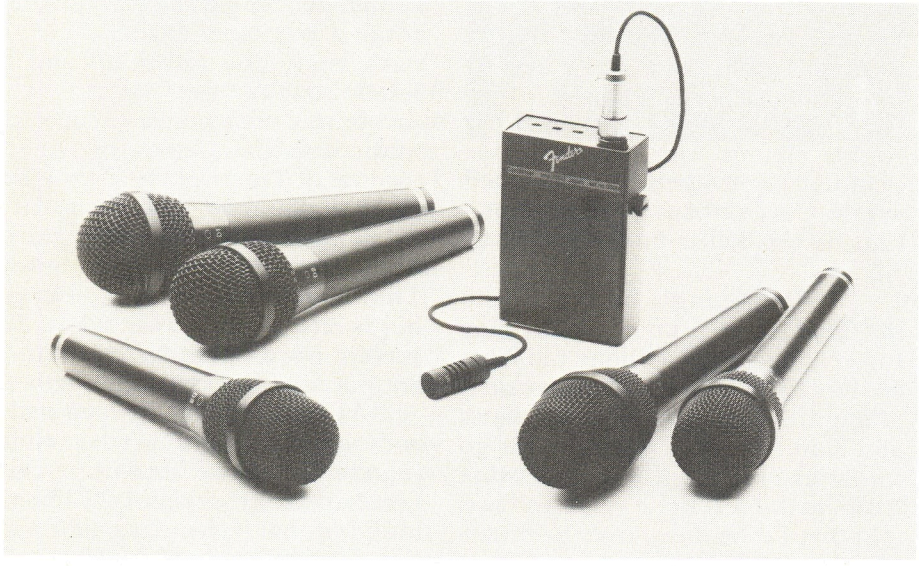
So that is the John Sykes story so far. Anybody who needs to be convinced about this young man's talents should just check out the quality of his playing on the **Thunder and Lightning** album, which was sadly passed by when it came out in the states last year. By press time a double live Lp (tentatively entitled **Life**), taken from Thin Lizzy's 1983 farewell concerts should also be available.

Let's hope it won't be long before American guitar fans get a chance to see John in action. ■

NEW PRODUCTS

Effects

Washburn has come out with the WD-1400 which provides up to 0.9 seconds of studio quality delay in addition to providing chorus, flange, slapback and echo. Other features include a specially designed noise reduction system, remote switching, multiple inputs and outputs, and hold-repeat. Suggested list is $499. *Fretted Industries, 1415 Waukegan Road, Northbrook, Illinois 60062. (312) 498-3510.*

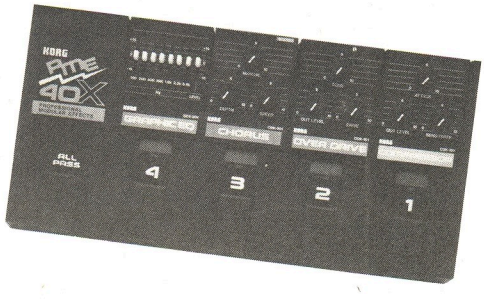


Modular Effects

Unicord and Korg have come out with the Professional Modular Effects 40X, which combines the convenience and low cost of individual effects used in a pedalboard, with the quality of professional rack mountable signal processors.

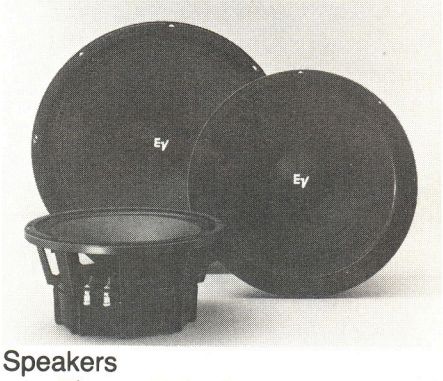
For the same cost as four ordinary effects pedals, Korg offers four pro quality effect processors, which can be selected by the user, including a portable lightweight pedalboard.

Modules available at introduction include low noise Stereo Chorus with manual control; Stereo Flanger with positive and negative flanging; low distortion Compressor; low noise, accurate control Graphic Equilizer; tube amp sound overdrive with tone control; full response Distortion with active tone control; External Selector for grouping other effects into the PME system; and a Filler Box which is used if less than four effects are utilized. A unique on/off switching system completely bypasses any effect or the entire system. *Unicord 89 Frost St., Westbury, N.Y. 11590 (516)-333-9100.*



Microphones

Fender introduces the M-1 Miniature Microphone System to help solve difficult miking problems on acoustic instruments. A tiny capsule is attached by a slender cord to a preamp pack. The pack features a tunable notch filter, a roll off and on/off switches. The M-1 can be powered by its own internal batteries or external power. A kit of mounting accessories allows the M-1 to be attached to acoustic instruments, drum kits and even to the speaker frame in a guitar amplifier. The M-1 is priced at $175. *Fender Musical Instruments, 1300 East Valencia Drive, Fullerton, Ca 92631.*

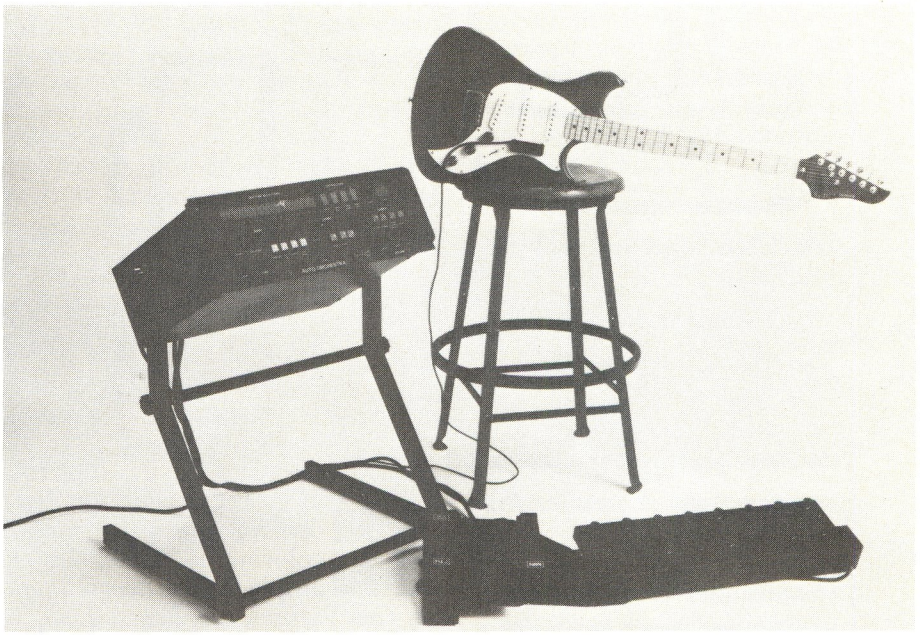


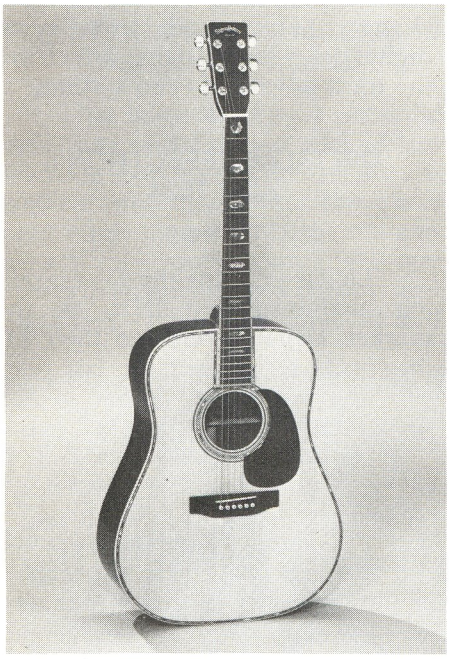
Speakers

Electro-Voice has introduced the new EVM Pro-Line series for top of the line sound reinforcement. The five models include two 12", two 15" and one 18" speaker. The 12" Pro Line speakers can handle 300 watts continuous power. The 15" and 18" speakers are rated at 400 watts. List prices range from $240 to $395. *Electro Voice, Inc., 600 Cecil St., Buchanan, Mi. 49107.*

Electronic Orchestra

M.T.I. has announced the introduction of the all new Auto Orchestra 16R. This unit includes drum, cymbal, piano, organ and bass sounds. An optional ADL-100 string ensemble is also available. The unit comes with 16 rhythms. The Memory Expansion is also available to add 48 additional rhythms. The Auto Orchestra 16R has several independent outputs and includes the nerve center, pedal board and volume/chord change pedal, which can give you major, minor, minor 7th and 7th chords all with the touch of a foot. The price is $1195. *Music Technology, Incorporated, 105 Fifth Avenue, Garden City Park, New York 11040. (516) 747-7890.*

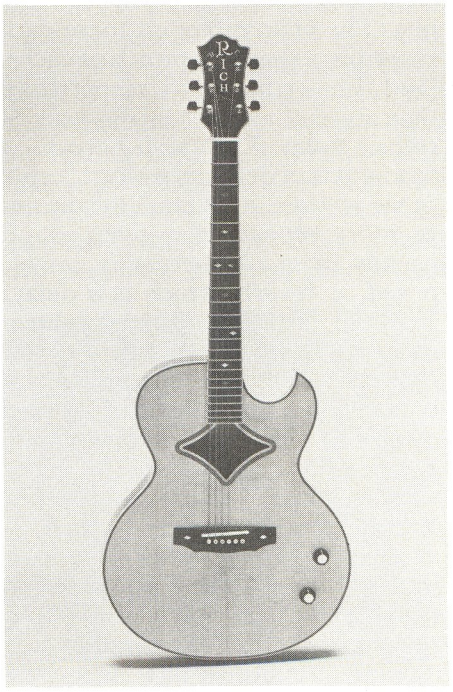




Acoustic Guitar

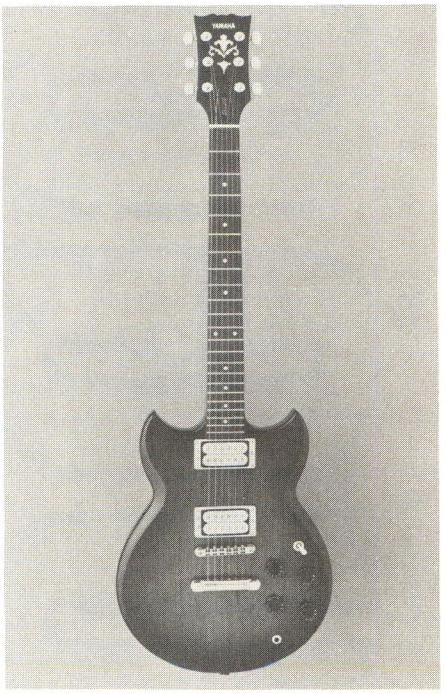
The Martin Guitar Company has added several new appointments and two new guitars to their Sigma Acoustic Solid Top Models. They include a pearl inlaid "Sigma Guitars" logo in the headstock and a tortoise style pickguard on all solid stop guitars.

The D-45 is patterned after the famous Martin D-45 and the DJ-35 with Brazilian Rosewood. The DR-45 features pearl inlay in the fingerboard and on all body perimeters. The DJ-35 features a three piece back and a white bound fingerboard. *The Martin Guitar Company Sigma Guitars, P.O. Box 329 Nazareth, PA 18064.*



Electric Acoustic Guitar

The REA-H Electric Acoustic-Heeless, designed by Bernardo C. Rico, is the first of its kind. It features hand carved spruce top, flamed hard maple back and sides, a mahogany neck with adjustable truss rod and ebony fingerboard with diamond mother-of-pearl inlay. There's a ceramic pick-up mounted in the bridge for truly acoustic sound. It's regulated by separate tone and volume controls. Chrome-plated tuning machine and an ebony bridge top off the appointments. *B.C. Rich, P.O. Box 60119, Los Angeles, Ca 90060. (213)-222-8167.*



Electric Guitar

The Yamaha SBG200 is part of the company's new line of guitars for under $300. It features a set nato neck with rosewood fingerboard, two humbucking pickups, four-to-one ratio enclosed tuners, and an adjustable low-mass bridge for perfect intonation. Each pickup has its own volume and tone controls. There is also a three-way pickup switch. The SBG200 is available in pearl blue, black and brown sunburst. *Yamaha International Corporation, P.O. Box 6600, Buena Park, Ca. 90622. (714)-522-9011.*

PLUGGING IN

Elliott Randall

Amp and effects are rated within their own price range.
1 — POOR
2 — FAIR
3 — GOOD
4 — VERY GOOD
5 — EXCELLENT

Ever since the dawn of rock 'n roll, the echo has been one of the predominant colorations. Take, for example, *Guitar Boogie Shuffle* by the Virtues, *Be Bop a Lula,* by Gene Vincent, and many of Elvis' hits. The echo effect on these early recordings shaped a bunch of cliches (and I use the word respectfully) that are still evident in the rock 'n' roll of today. Let's stop here for a moment and define the word "echo" as we will use it. "Echo" means one or more repeats of a given sound, usually in quick succession (as opposed to reverb, which is a delay). You can hear examples of echo in its many characteristics throughout rock 'n' roll history. The Elvis type is usually one quick delay of his voice combined with reverb (*Jailhouse Rock*). James Brown used echo without reverb to make a dry, searing sound. You can hear a much less subtle use of the echo (with multiple repeats) in the Stones' **Their Satanic Majesties Request**. If you are a fan of reggae, then you are familiar with dub music. Dub mix is when the producer takes a reggae track and drops certain instruments in and out of the mix. Multiple echoes are then applied to certain instruments on the track. More often than not, the echo will cause a very spacey contrarhythmic 3 against 4 feeling. Of course, listening to the Stray Cats brings you right back to 25 years ago; their use of the echo is a perfect example of the *Guitar Boogie Shuffle* effect. Well done,Cats.

I remember the first time I saw one of those great echo machines. It was 1962. The Criterions were playing at the local Jewish Center dance, and Andy Glick, their lead guitarist, had some very fancy equipment. A three-pick-up white and gold Gibson Les Paul, a beautiful new Fender Concert amp and an Echochord. Or was it a Dynachord? Or maybe an Echoplex? Anyway, it was one of those three. The forerunners of the delay line. They were all basically modified tape recorders. The machine would record what you just played, then play it back almost instantly. There were several playback heads right after the record head, and the speed of repeats was controlled by manipulating the tape speed. Ingenious, eh?

Anyway, here we are, so many years later, and the same effect is still one of the most desirable ones around, although some of the methods for obtaining the echoes have changed. This month, let's discuss digital delay lines (DDLs), which are the most advanced echo systems.

DELTALAB EFFECTRON II ADM 1024

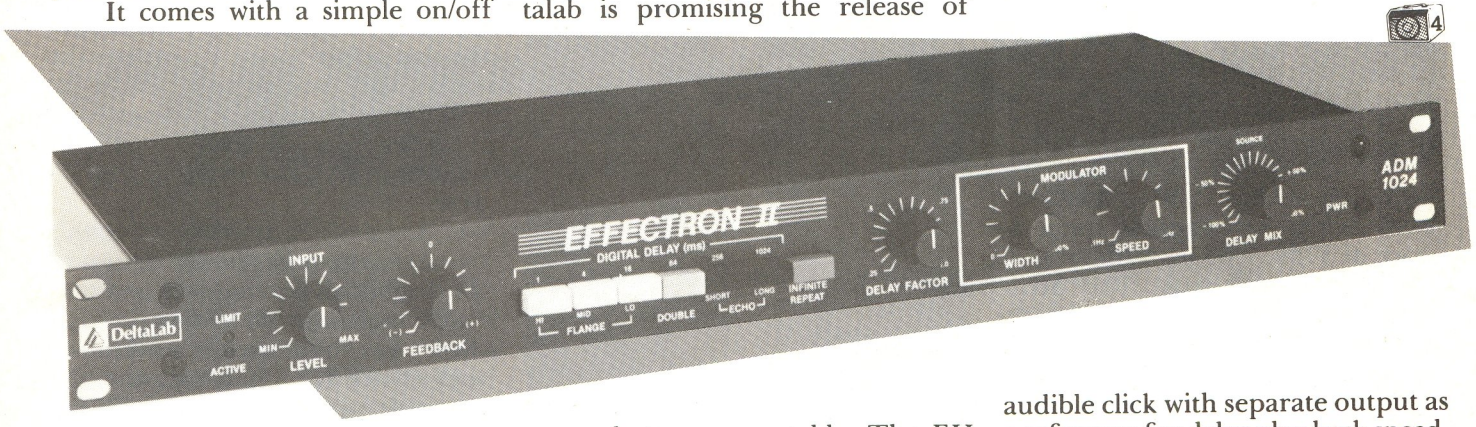
This is perhaps the fastest selling medium-priced DDL on the market. Deltalab released their Effectron II series over the last year, with the promise of better overall specs, including improved bandwidth (16 Khz). They delivered. This unit is a great testimony to the incoming digital age. Digital processing is becoming increasingly available, and the good news that goes along with this is that prices are generally becoming lower. This allows the non-wealthy musician (almost all of us) to own one of these units for less than the cost of a used motorcycle. And you can't fall off a DDL.

The ADM 1024 is a rack-mount unit with an impressive and practical control panel. The controls are: input level, feedback (with positive and negative phase control), delay factor (fine-tuning for the delay time) and delay mix (also with positive and negative phase control). For flange and chorus effects, its modulation section has width and speed controls. There is pushbutton selection for three different flange effects, a double effect (also good for chorus), short and long delay selection, and an infinite hold button. The ADM

1024 has a delay time which is a hair longer than 1 second. Personally, I would opt for more memory time. But in general, I'd say I'm very impressed with this unit for overall performance.

It comes with a simple on/off footswitch and has a simulated stereo output. This means that it splits output signals (through a ¼" stereo phone plug) into 1) Mix and 2) effects only.

At the time of this writing, Deltalab is promising the release of several new units, with more time memory and programmable features. And the digitally reproduced beat goes on and on and on. . . . It lists for $599. I rate this very practical unit 4 out of 5.



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ELECTROHARMONIX 16 SECOND DIGITAL DELAY LINE

This is an extremely versatile delay line and I've had a lot of fun learning how to use it. It is an unconventional unit if ever there was one. While almost all DDLs come in a 19½" rack mount casing, this one comes in an odd-shaped chrome and black box, considerably smaller and somewhat more portable. The EH unit does not sport such modern conveniences as LED time read-out, push button time increment selections or even an on/off switch! But wait, this machine performs some interesting and unique functions. Like most DDLs, it gives very nice flange/chorus effects. There is an internal clock which serves at least two purposes. 1) It can generate an audible click with separate output as a reference for delay play-back speed. 2) It's designed to sync to an EH drum machine, allowing the player to produce echoes in exact time with the rhythms being offered by that machine. Also, I think that with some experimentation, one might be able to turn the click into control voltage to interface with a synthesizer.

4

This unit has three controls for delay time: course and fine delay controls and a slow/fast switch. It allows you up to two seconds of pretty exacting frequency response. As you move into longer delay times, you start to lose highs, but the machine's flexibility makes up for this. You can also retain what you've digitally recorded by hitting the "freeze" switch, and then continue recording on top of it ad infinitum, without losing the original. A reverse switch will actually reverse playback allowing you to produce some very Hendrix-like effects. The slow/fast switch, like short and long selections on the ADM 1024, can speed up or slow down the original sound by a factor of two. When doubling the speed, the guitar sounds become reminiscent of early Les Paul and Mary Ford recordings.

This machine lends itself to creating a lot of unusual and innovative sounds. Electroharmonix says "Although list price is $675, many stores have it on sale for under $500." It has a six-function footswitch that sells separately. I'm very impressed. I rate this unit 4 out of 5.

On the Case

by Barry Lipman

THE KRAMER PACER IMPERIAL with optional **FLOYD ROSE TREMELO BRIDGE** is a lot of guitar for a list price of $799. The instrument itself is extremely well made. The "Strat" type body is well carved and the metallic blue finish of this sample was perfectly smooth and shiny. This is no small feat judging by the quality of finishes available today. The carving and finish of the neck are also flawlessly smooth and shiny, the natural blond finish contrasting nicely with the "hot-rod guitar" look of the body.

A six-in-line peghead holds a set of Schaller tuners and the unique Floyd Rose combination is set up rather well, playing smoothly up and down the entire neck. I was able to bend notes anywhere without having them cut out. The medium-size frets were evenly and smoothly ground and polished. In fact all the factory adjustments were set up to a "T."

The two Schaller humbuckers sounded warm, full and clean, but also had enough "bite" to satisfy. Two tone controls, an either-or-both pickup selector switch and a master volume provide more than adequate tonal possibilities.

The bridge deserves some special consideration as it represents a major innovation in the state of tremelo bar technology. While it is basically a variation of the conventional springs and pivot type bridge, it performs infinitely better than its predecessors. Its two pivots are spaced as far apart as possible, providing less friction than the conventional six screw pivot. The springs work exactly the same as a conventional tremelo, providing a "vintage" feel that many guitarists find essential. The saddles are individually adjustable for intonation only. There is no provision for individual action adjustments.

This did not pose a problem for the bridge as factory installed on the Pacer Imperial. However, the bridge is available separately for custom installation and may not be compatible with many of the various fingerboard curvatures in use. I have found it possible to cut shims from automotive feeler-gauge blades for use as spacers under the saddles. By selecting the correct combination of thicknesses any fingerboard radius can be accommodated without losing the resonance obtained from the firmness of steel on steel.

The strings are held in a unique fashion. You must cut off the ball-end and clamp it just behind its saddle, using an allen-wrench, which is of course provided. The theory behind this method is that it eliminates any slippage that may occur in the knot that secures the ball end. The bridge is equipped with fine-tuners to provide direct-action tuning when the nut is locked. These tuners work much faster and more reliably than conventional tuning pegs, as they do not have the friction problems of gears or multiple wrap-around posts or sticking nuts. You can actually tune down to a note and expect it to stay in tune, which is not usually the case.

The only real flaw in the design of this bridge lies in the pivot. There is no real bearing used. The bridge merely rests against two screws and the resulting friction is enough so that it is often necessary to "tweak" the bar after using it, to get the guitar back in pitch. It would be possible to learn to compensate for this friction by adjusting your technique, but this is up to the individual user.

Another slight drawback to this tremelo system lies in the design of the combination string-lock and nut. As the unit is made of one piece of steel, you cannot use the material of your choice for a nut, and in many instances you must cut the fingerboard in order to perform the installation. Also, the locking-nut is attached by means of two bolts that pass clear through the neck just above the nut. While these holes should not pose any problem at all for maple neck guitars with truss-rod adjusters located at the body end of the neck, I would not recommend their installation on guitars with mahogany necks with adjusters located near the nut. They are already notoriously prone to breakage as is.

All told, the Kramer Floyd Rose tremelo bridge assembly is by far one of the best tremelos I have seen. In spite of a few shortcomings, it does hold pitch rather well. I give the bridge a rating of **FOUR ½ CASES.** The Kramer Pacer Imperial guitar on the other hand, gets a full **FIVE CASES.** Together the combo gets a **FIVE.**

GUITAR would like to thank Joy Music in White Plains for providing off the shelf instruments.

Guitars are rated within their own price range.

5 — EXCELLENT
4 — VERY GOOD
3 — GOOD
2 — FAIR
1 — POOR

GUITAR QUESTIONS

BY BARRY LIPMAN

Question: *Why is it that I can never get an E chord to be in perfect tune at the same time as a D chord?*

Answer: The reason you cannot tune any chords perfectly by ear is that chords should not contain any "perfect" intervals. When you tune two notes by ear, you tune them until they sound smooth and harmonious together. Unfortunately, the only intervals that should ever be tuned that precisely are octaves and unisons.

All of the other intervals in use today are "tempered" by a small amount, for reasons that are too complex for the space of this article. Suffice it to say that all thirds should be a trifle sharp, while all fifths should be a trifle flat. This may sound a bit off-the-wall, but this is the way that the current internationally accepted notes work out.

Assuming that your guitar's intonation is set (so that the octave harmonics at the 12th fret and the notes at the 12th fret are exactly the same pitches), there is a simple method of tuning that will produce all the properly tempered intervals on your guitar. But first you must give up the idea of tuning to chords.

Tune the A string to a standard, such as a tuning fork or a record. Tune the D string to the fifth fret of the A string. Fret the G string second fret and tune this A note to the open A string or the 12th fret harmonic of the A string. Tune the open B string to the B note on the second fret of the A string, or the artificial harmonic (14th fret) of the B note on the A string. Tune the high E string to the 5th fret of the B string and check it against the E note at the second fret of the D string. Tune the low E string by fretting it at the 5th fret and comparing it to the open A string.

Send your Guitar Questions To
PO Box 1490 Port Chester, New York 10573

After you've gone through this method a few times and you reach the point where no more adjusting is necessary, your guitar should be in an ideal state of compromise. That is to say, no one chord or key or position should be any more in tune than any other. All your chords and intervals should sound equally sonorous, with a slightly "dry" coloration, like a piano has.

A little bit of finger-English can perfect any of the intervals you wish to sound particularly full or lush. You will probably find this to be a reflex action after a while. This method minimizes any errors that can grow from one string to the next by comparing all strings but one to the A string. Aside from using a tuning meter, it is the best method I have found to achieve the correct pitches for the guitar. ■

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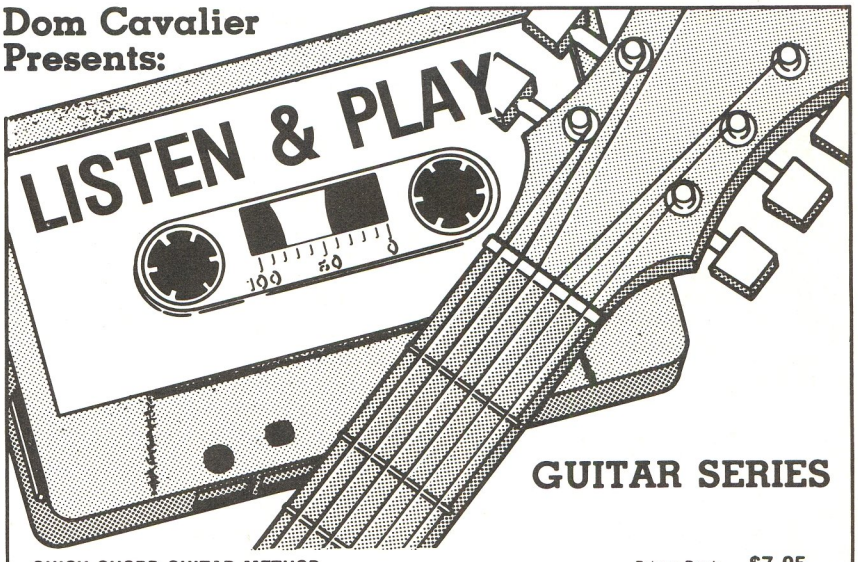

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Continued from page 71

IRON MAIDEN

why they work. You can use those principles with your own songs. You take the experience you've had from other people and then channel it in your own different way.

GUITAR: Do you enjoy American hard rock?

STEVE: I like the first two Van Halen albums. I also like Aerosmith a lot, though they don't seem to be doing much these days. I must admit I'm biased. I prefer European bands. I like Golden Earring and the Scorpions a lot. With the exception of Van Halen, Aerosmith and what I've heard of Quiet Riot, I'd say that European rock is more gutsy. I also really like the first two Montrose albums. But, then again, to me they sound pretty British. A lot of American bands are technically excellent, but I think they tend to be overproduced.

GUITAR: Is there anything of specific importance in obtaining the Iron Maiden sound on record?

STEVE: Everything is important. For a start we want a live ambient drum sound. Basically, we build up the sound of each instrument and then put them together, playing more or less live in the studio. Once the rhythm is down we add harmony guitar parts, solos and vocals.

GUITAR: What's your equipment setup look like?

STEVE: I use the same thing in the studio as I do on stage. I use a Hi-Watt preamp with a built-in graphic EQ. I put that through an RST slave amp and Marshall 4 × 12" cabinets with EV speakers. My bass is a Fender Precision. There's something about those guitars. It fits like a pair of worn in slippers. It's THE bass guitar for me and mine's only eight or nine years old.

GUITAR: As a band that made it by performing live, do you find recording a foreign animal?

STEVE: I prefer playing live, but I love recording as well. I will say the actual buzz of playing to an audience has got to be the highlight of what it's all about for me. It's what I've always wanted to do.

GUITAR: Did the plusses of recording and performing come together on your live Ep **Maiden Japan?**

STEVE: It's okay. Next time we'd like to record a few different shows instead of just one. I would have also liked to have spent more time on the mix. But it stands for what it was at the time.

GUITAR: What is it about the combination of Adrian Smith and Dave Murray that makes the team so successful for Maiden?

STEVE: They've got two different guitar styles. Adrian will take a solo in one instance, which is natural for him, and Dave will do the same. Adrian's sound is more brittle and a bit harsher than Dave's. Dave will go ahead and do a blistering solo which rips your head off. Adrian will come in and do something which is more worked-out and generally you'll find that that is the solo you'll go away singing in your head. It's more like a melody line.

GUITAR: Maiden has improved visibly with each successive album. Can you pinpoint that progression album by album?

STEVE: The first album sounded like a first effort. With **Killers** we first felt some satisfaction as far as our sound on record. That was the first album where we started to project our sound. The songs *Killers* and *Murders in the Rue Morgue* are the standout for us on the second album. A lot of the progression you refer to is a natural thing. Over time you learn how to get what you want. On the first two albums we knew what we wanted and on the third, **Number of the Beast,** we knew how to go about getting it.

GUITAR: How important is your producer, Martin Birch, to this process?

STEVE: Very important. We arrange the songs pretty much before he comes in. He's not the sort of producer who says, 'Do this, do that.' But he is someone who will get the best performance out of you without you even realizing it.

Ebet Roberts

GT24B1

MICHAEL BLOOMFIELD

The Rise and Fall of an American Guitar Hero

By Ed Ward

Muddy Waters called him "one of the greatest," and of his talents B.B. King proclaimed, "only the sky's the limit." He was the master who taught Carlos Santana to play, and whom Eric Clapton cited as a profound musical influence. High praise from monumental musicians, but Bloomfield has remained an enigma to the public—until now.

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GUITAR: Of all the leaps Maiden has taken, none has been as great as the jump to **Piece of Mind.** That was a quantum leap.

STEVE: We think so too. The only reason that I can see is that it's our third album with Martin. The more we work with him the better it gets as far as our working relationship. Add that to our increased experience, our new drummer, Nicko McBrain, and the ease of recording in the tropics, and I think there's the major leap.

GUITAR: It's a rarity in metal music that the bassist is the primary composer. Do you write on the bass?

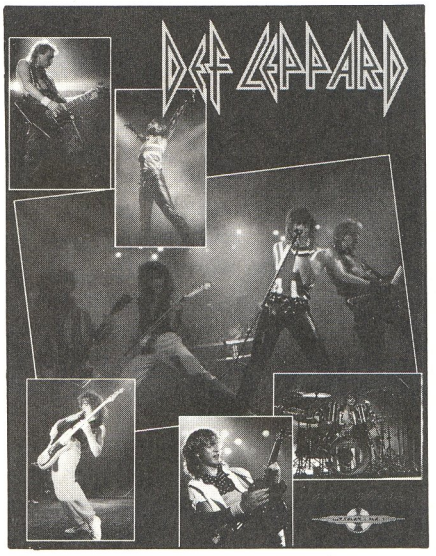
STEVE: Yes I do, which I suppose makes Maiden a bit different. But look at Geddy Lee and Phil Lynott. I don't know if they write on the bass. I'd like to find out. But generally when people write on the guitar, they tend to write from chords. *Phantom of the Opera,* for example, wouldn't have turned out the way it did if it was written on the guitar. I'm working around riffs rather than chords, which gives the music a different slant. It also gives it a different sound. Because of the way I write a song, I think the bass should be heard in the mix as clearly as the guitars. It's not just there for the bottom and feel. The bass and drums should keep the beat. But I also think the bass can go out and do different things. A lot of times when the guitars do a harmony part, I'll do a unison harmony on the bass with one of the guitars. *Phantom* is a good example of that. This is one of our most enjoyable songs and the first seven minute song we did. It had everything I wanted it to have. The melody was there, the harmony guitars, heavy parts, fast parts and vocal line with harmonies in the middle. I still enjoy playing this one live. Because it's on the first album a lot of people don't know it in the states. When we play the opening riff in Europe, they go ape.

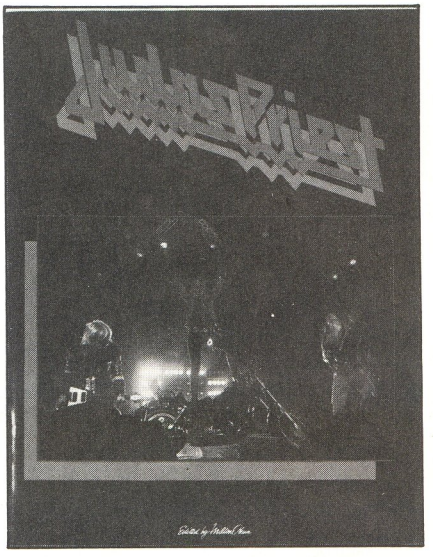
GUITAR: What advice can you give the reader of **GUITAR** as to how to play this song?

STEVE: Take it bit by bit, section by section. The best way to learn any song is to tape it. Otherwise you scratch your record. It's also much easier to listen to the sections on tape. Sometimes when I was learning songs from other bands, I would do this to make sure I had the right notes. I don't think this song has the easiest riffs in the world. After saying that, your readers will probably play them in seconds. But I think it's the sort of thing where you should start slowly and build up to the right speed. The sounds on the first album aren't that great. You can probably get better guitar sounds than we got on the recording. The main riff where the verses are can be played two different ways. You can use the E note on the A string down to the G note on the D string. I find it difficult to play it that way, so I do it all on the A string. I use the E note on the A string followed by the G note three frets up.

GUITAR: Every rock band has a classic album that seems to stand above the rest. Do you think Maiden has recorded its classic yet?

STEVE: I don't know. That's for other people to judge. We're pretty happy with **Piece of Mind,** but you never know what you're going to do next. ■





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THE VINYL SCORE

BUZZ MORISON

STAR FLEET PROJECT—
Brian May
Capitol MLP 15014
Performance: Chummy
Hot Spots: All Lukewarm
Bottom Line: They play hard rock for a reason

This all-star jam session put together by Queen guitarist Brian May was never supposed to make it into stores, but Brian's friends convinced him his guitar duels with Eddie Van Halen were worth spending money on, so. . . . There are three tunes thrown together on this mini-disc, two lead-pipe blues and one hard-rocker about a kiddie TV show. They sound like jamming—very loose and simple-minded. What they boil down to are May and Van Halen trading high-speed solos like ping-pong balls, concerned not with what they say but with how much. May's playing is distinguished by his rougher, grittier sound, while Van Halen polishes his flashiest tricks in piercing style. They're backed by Phil Chen's plodding bass (Rod Stewart band), lame drumming from REO's Alan Gratzer and some playful piano by Fred Mandel (Alice Cooper band). It's a rather audacious release by May, heavy metal rockers grinding out less than subtle blues and all. The guitar licks throughout expose these players debts, but if you want to hear blues, I'd save my money for the real thing. May's **Star Fleet** is a sincere project, but only a minor one.

BENT OUT OF SHAPE—
Rainbow
Mercury 815 305-1 M-1
Performance: Hard with soft edges
Hot Spots: *Can't Let You Go* and *Fool for the Night*
Bottom Line: Nice work from a longtime hard rocker

Ritchie Blackmore, the demonic guitar force from the days of Deep Purple, has been spreading his hard and heavy music around the past eight years with Rainbow, a quintet that finally seems to be more than just Blackmore's band. **Bent Out of Shape** isn't just the gymnastic rantings of a feverish guitarist. It's an album from a band that has begun to favor melody over madness, though streaks of metal still show through (*Fire Dance*). Vocalist Joe Lynn Turner helped Blackmore write most of the tunes and also avoids the howlings and yelps of many singers, in favor of emotion and clear tones. Blackmore has tempered his flailings to fit each tune with empathy, restraining his solo on *Can't Let You Go* to show the pain, and barking in the low register on *Fool for the Night* like a lost huskie. And there are two instrumental soundscapes for Blackmore's guitar that go beyond swaggering bluster while stopping short of melodrama. The songs' lyrics indicate that Blackmore and mates have had their share of bad times with women, but the album indicates there is still fun in the telling.

LIVE FROM EARTH—
Pat Benatar
Chrysalis FV 41444
Performance: Hoarse
Hot Spots: *Love Is a Battlefield* and Neil Geraldo on *I Want Out* and *Promises in the Dark*
Bottom Line: Needs a videodisc

Face it, most people don't go to a Pat Benatar concert just to hear her trenchant Long Island rock—her greatest appeal is in the visual realm. She's done more for Spandex and Danskin than any rocker. Unfortunately, Benatar's live show doesn't translate well to vinyl. **Live from Earth** has eight live hits (marred by constant crowd noise) with two new studio cuts tacked on the end. By the time you slog through the wimpy concert parts (the band just doesn't have the power and control that the studio provides) the new tunes are positive revelations. One of those, *Love Is a Battlefield,* is a surefire, slick, dance-oriented hit. Guitarist/husband/band leader, Neil Geraldo, has to cover a lot of ground on the live shots, and does an admirable job shifting from classy rhythm licks to short, gutsy solos and back. But, at least on record, the band's show could benefit from a rhythm guitarist. Meantime, Pat's singing is more shout than warble, as she does her hip-shaking best to be tough. But when **Live from Earth** finally winds down, those studio cuts show the folly of the live recording.

MIDLINE

CAN'T BUY A THRILL, COUNTDOWN TO ECSTASY, PRETZEL LOGIC—
Steely Dan
MCA 37040-41-42

To most people, Steely Dan means Becker and Fagen, jazzy arrangements and cool studio professionalism, sparkling melodies with queer lyrics, a band that toured just once but produced some of the best rock albums of the 70s. But Steely Dan was more than just a performance vehicle for a cagey songwriting team. Within the songs, holding up the arrangements, are some of the best guitar parts and solos of that era.

The Steely Dan guitarists, primarily Denny Dias and Skunk Baxter in the early incarnations, played the hooks, dotted the i's and crossed the t's in those Becker/Fagen songs, as integral a part of the "Dan" sound as Fagen's nasal vocals. On latter recordings, those two were assisted by the cream of studio guitarists, musicians like Dean Parks, Hugh McCracken, Larry Carlton and Elliott Randall.

FLICK OF THE SWITCH—AC/DC
Atlantic 80100-1
Performance: Typically menacing
Hot Spots: *Brain Shake* and *Nervous Shakedown*
Bottom Line: More of the same?

Unbelievable! What hath Angus wrought? AC/DC has pulled a complete turnaround—horns, synthesizers, acoustic guitars, keyboards, short hair, matching suits and BALLADS. From bad boys and naked rockers to sweet young things even your parents will like! (If you believe *that,* you don't know what AC/DC means.) There's nothing new on **Flick of the Switch,** the quintet's ninth album—which translates into good news for fans. The grimace and exaggerated gesture of the ten new songs are merely an excuse for another rip-it-up tour, another ear-bursting barrage from these scourges of amplification. Turning the Led Zepplin sound into a bludgeon, AC/DC flicks the switch on the most basic of metal formulas—volume + two versus + guitar solo + third verse = The Menace. Unfortunately, the menace of songs like *Nervous Shakedown* never reaches its overpowering potential. Maybe live. Meantime, Brian Johnson's bestial vocals continue to defy medical science, and everybody's favorite guitarist in shorts, Angus Young, shears off some typically kamikaze solos to round out the band's assault. What we got here then is just another AC/DC album, which should be just okay for those plugged into their current.

Nowadays, with the Dan history, it's nice to have the group's catalogue available at midline prices. Especially for the guitar on the first three albums.

Can't Buy a Thrill, the Dan's debut, introduced Baxter's sublime pedal steel, a fixture in coming records, and included an unorthodox electric sitar solo by Dias (where is he today?). But it was guitar urchin Elliott Randall's fuzz-toned intro and solo on *Reelin' in the Years* that was the album's highlight. It became a sign of those times and still sails today's radio waves.

Album two, **Countdown to Ecstasy,** had a slew of fashions picked neatly by Baxter and Dias, with *Bodhisattva* the rockingest Dan yet. On **Pretzel Logic** the pair went from gritty rock *(Night by Night)* to classic jazz with the wah-wah, mouth-tube guitar line on Duke Ellington's *East St. Louis Toodle-oo.* The music became more smooth and mainstream, but the guitar parts were always first-rate, fitting, tight and real. Those albums are full of creative and charged rock guitar, and deserve to be listened to for that.

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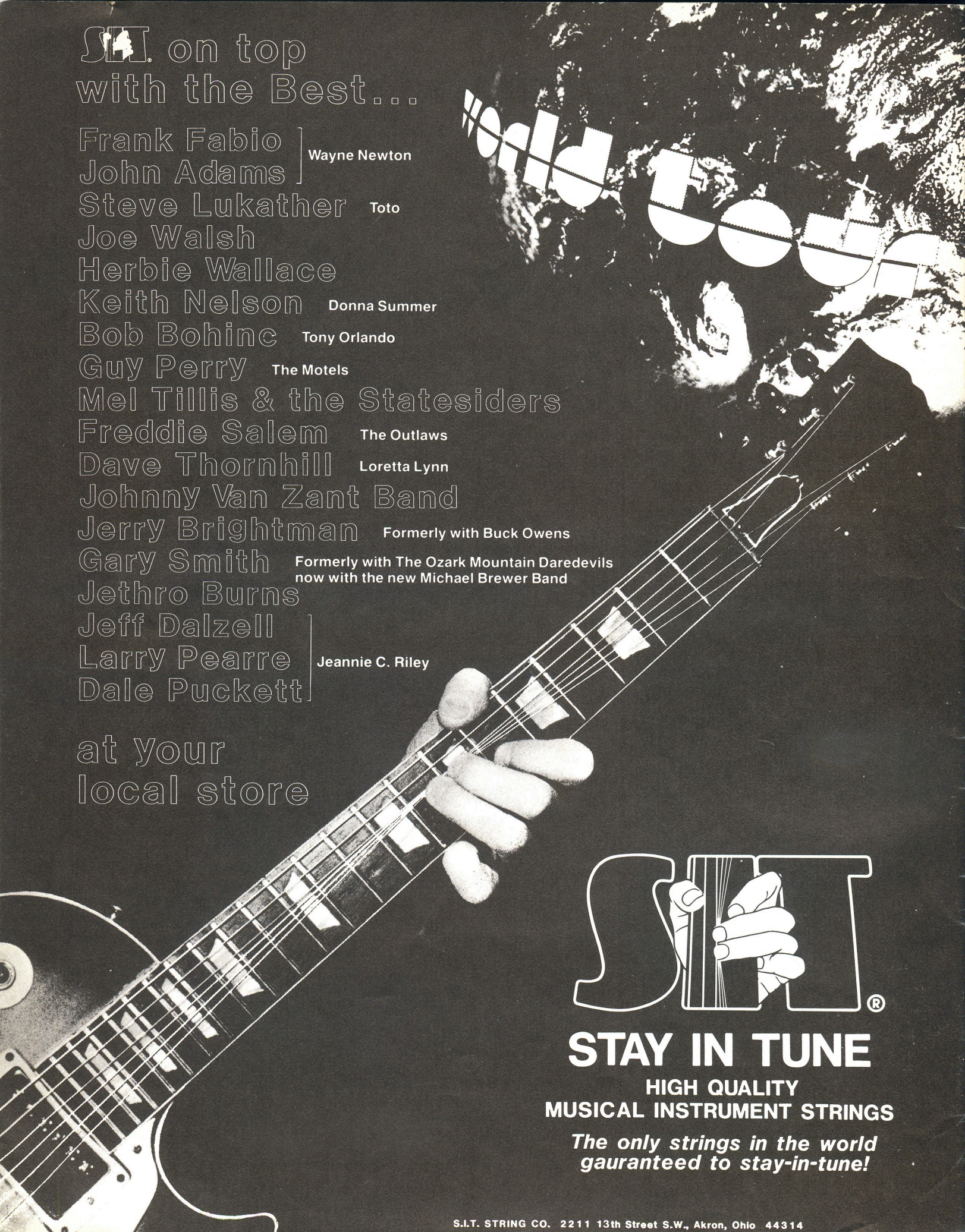
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ROAD GAMES—
Allan Holdsworth
Warner Bros. 23959-1 B
Performance: Gently smoking
Hot Spots: *Road Games* and *Tokyo Dream*
Bottom Line: Crossover to excellent guitar

Allan Holdsworth and his guitar have spent their creative lifetime crossing the line between rock and jazz, between Yes and Mahavishnu Orchestra type bands. Holdsworth has fondled his fretboard in some of the more inventive rock/jazz congloms in the last decade, and his smooth edgeless sound and seamless speeding style has reaped plaudits from critic and guitarist alike. Yet he'll never hit the big money circuit, and if we're not careful, **Road Games** will slip away unnoticed. This is one of those curious mini-Lps, offering an insightful view of Holdsworth and his expressive talents, but not satisfying totally. On its half dozen cuts Holdsworth is a string-stinging demon, generating sounds and solos across a spectrum of quirky time signatures and moods. His solos smoke, being somehow furious yet reflective, and his gentle melody and overdubbed fills are startling in their variety. This is one album where the "no synthesizer or keyboards" disclaimer means something—it's Holdsworth creating all those sounds. Jack Bruce appears for a couple vocals (it seems he's been on everything but Johnny Carson), but the meat of this mini-burger is Allan Holdsworth and his intense guitar philosophizing.

MORE FUN IN THE NEW WORLD—
X
Elektra 60283-1
Performance: Energetic
Hot Spots: *Poor Girl, Breathless* and *Devil Doll*
Bottom Line: Hit and miss

X means rough stuff, and while **More Fun in the New World** contains its share of aggressive blister rock, this Los Angeles quartet has begun to expand its vision—musically and lyrically. There are brushes with country, rockabilly and even funk on **New World,** and Exene and John Doe's duet vocals, as much the X musical signature as Billy Zoom's broiling guitar licks, seem to waver between dark and angry and a modern Peter, Paul and Mary folk sound. The band's songs continue to be vignettes of the realistic side of life, but there's a creeping world view—less talk about L.A. and more about everyman concepts. All seems well and good, especially on the musical bombs whose fuse is Zoom's guitar—check out *True Love, Breathless* and *Devil Doll* for some awesome hard-nose modern rockabilly fussing. But in the end, **New World** sags a bit when X falls into its clumsy high-speed gear *(I See Red)* and tries too much to be the rock revolutionaries critics have made them out to be *(I Must Not Think Bad Thoughts* and *True Love Pt. #2).* They're best when they just rock hard and sing tough and don't take themselves too seriously.

VIDEO

VISUAL TRACK TOP 10 for 1983

By Bruce Pollock

Largely thanks to the efforts of MTV, the Visual Track has become as standard to TV as the 30-second commercial—and just as cliched, repetitive, repulsive and obnoxious. But occasionally a really fine one slips by. Our job is to point those out to the discerning viewer, before he and/or she slips back to sleep. In 1983, so far, there have been at least ten such inspired visuals, inspired, undoubtedly, by ten great songs.

10. *I Love L.A.*—Randy Newman: The notorious hater of short people actually cracks a smile here, but it isn't until the final frame. The man has a heart of gloss.

9. *Atlantic City*—Bruce Springsteen: Representing the other coast, the Boss paints a bleak picture of urban nightlife on the edge of chance. Unlike Alfred Hitchcock, the Boss himself does not even make a cameo.

8. *Photograph*—Def Leppard: Apparently there's something in this bondage and voyeurism flick that caught the fancy of Young America. It won the MTV Friday Night Video Fights for something like a dozen straight weeks.

7. *Uptown Girl* —Billy Joel: Not as good as *Allentown,* but of interest chiefly for Christie Brinkley's cameo.

6. *Girls on Film*—Duran Duran: The R-rated version is a sumptuous delight.

5. *Back on the Chain Gang:*—the Pretenders: Aside from the men flying through the air, an image I could never figure out, this is a superfine video. Chrissie is a knockout, as usual.

4. *Time Is on My Side*—the Rolling Stones: For nostalgia freaks there's the vintage Ed Sullivan footage. For contemporary cats, there's still the one and only Mick.

3. *Maniac*—Michael Sembello: Actually, Sembello is nowhere to be found on this video, and it's a good thing. What are the odds his legs would be a shapely as Jennifer Beals' (or whoever it is who acted the legs for her)?

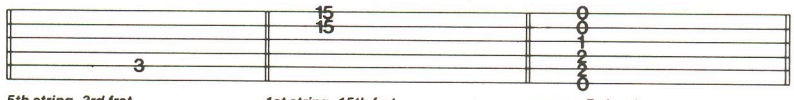
2. *Song to a Future Generation*—The B-52's: As weird and wired and wacky as the band purports itself to be but often isn't. Matching a lyric like: "Wanna be the son of Frankenstein/ Wanna be the daughter of Dracula/ Let's meet and have a baby now . . ." is no mean feat. This visual succeeds.

1. *It's My Life/We Gotta Get Outa This Place*—David Johanson: A real tear-jerker by the ex-Doll. He deserves that upraised fist—the rocker's toast—at the end, if anyone does. ■

TABLATURE EXPLANATION

Definitions

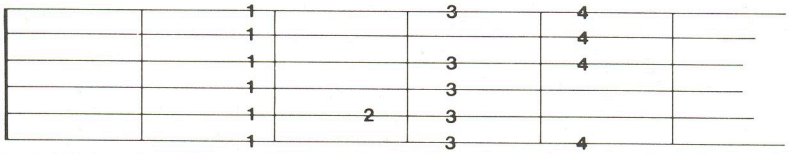
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "half" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like /. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⌣ or down ⌢. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

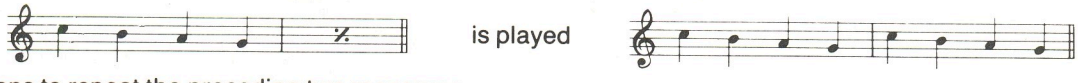
Holding A Chord Position The symbol ⌒ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

Letter Names Letter names such as [A][B][C] etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

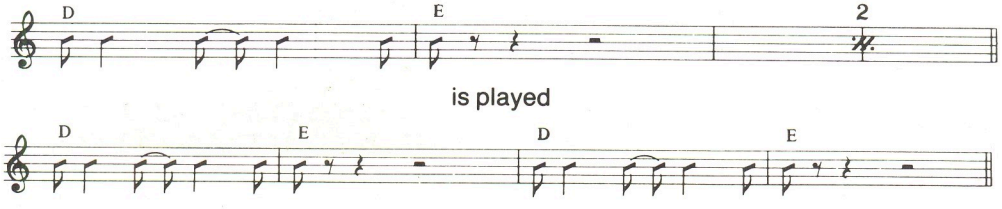
Abbreviations

/ means to repeat the preceding beat or one beat figure.

% means to repeat the preceding measure



2 // means to repeat the preceding two measures



ROUND 1

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DAVE MURRAY

BILLY GIBBONS
KEITH RICHARDS

RITCHIE BLACKMORE
GLENN TIPTON

ANGUS YOUNG
GARY MOORE

ERIC CLAPTON
MARC KNOPFLER

JIMI HENDRIX
STEVIE RAY VAUGHAN

STEVE HOWE
TOM SCHOLZ

ALEX LIFESON
FRANK ZAPPA

RANDY RHOADS
STEVE LUKATHER

PETER TOWNSHEND
JERRY GARCIA

JEFF BECK
TONY IOMMI

MICHAEL SCHENKER
CARLOS CAVAZO

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THE LISTS

QUOTES

1. Eric Clapton on What'd I Say, from BLUESBREAKERS
2. Cheap Trick on Day Tripper from FOUND ALL the quotes Day Tripper
3. Jeff Beck on Beck's Boogie from BBA LIVE in JAPAN, PARTS, quotes Shapes of Things
4. Rick Derringer on Hard Ball from GOOD quotes The Ballad of Jed Clampett
5. Santana on Samba Pa Ti from LOTUS quotes Never DIRTY FUN, quotes The Good, the Bad & the Ugly Can Say Goodbye

Dedications

Lick It Up—Garfield the Cat
The Wreck of the Edmund Fitzgerald—Mackensie Phillips
Goodbye to You—John Wetton
Hit Me with Your Best Shot—Gail Pappalardi
Don't It Make My Brown Eyes Blue—Lady Clairol
Skinny Legs and All—A Chorus Line
How Many Times Can We Say Goodbye—Regis Philbin
Every Day I Write the Book—Jimmy Breslin
Sharp-Dressed Man—Boy George

Phil Collen's (Def Leppard) 9 Essential Guitar Albums

VAN HALEN, by Van Halen
SHEER HEART ATTACK, by Queen
ROMANTIC WARRIOR, by Return to Forever
MOVING WAVES, by Focus
DEEP PURPLE in ROCK, by Deep Purple
SPECTRUM, by Billy Cobham
LED ZEPPELIN II, by Led Zeppelin
UNTOLD PASSION, by Neal Schon & Jan Hammer
(Any and all Jeff Beck albums, from TRUTH to THERE and BACK)

10 Influential Bass Players

Jack Bruce
Stanley Clarke
John Entwistle
Larry Graham
James Jamerson
Geddy Lee
Paul McCartney
Jaco Pastorius
Chris Squire
Sting

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Photo by Candace Bevier

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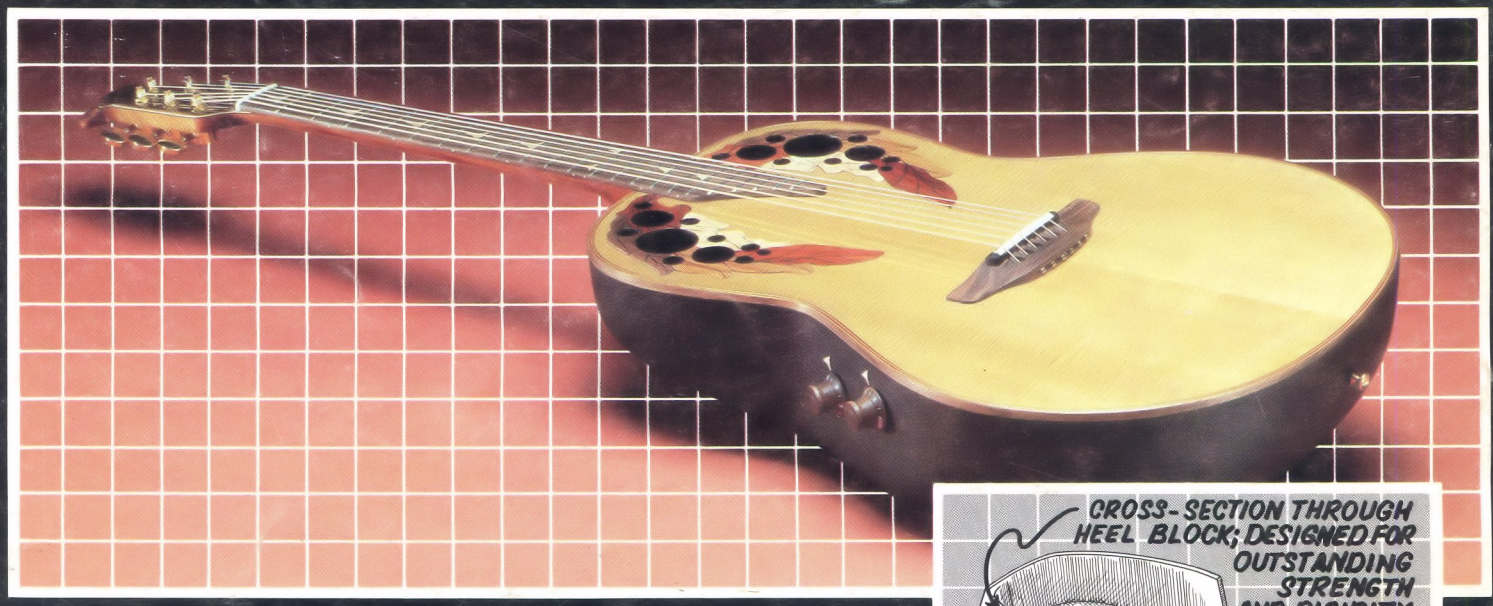

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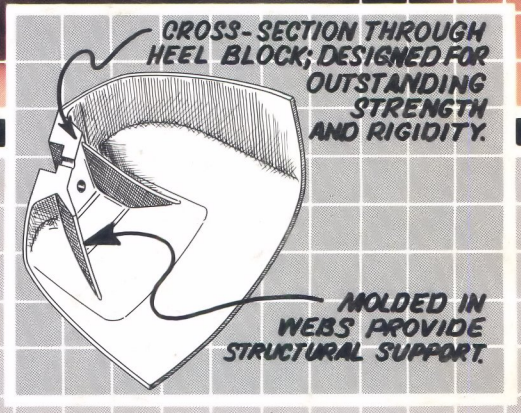

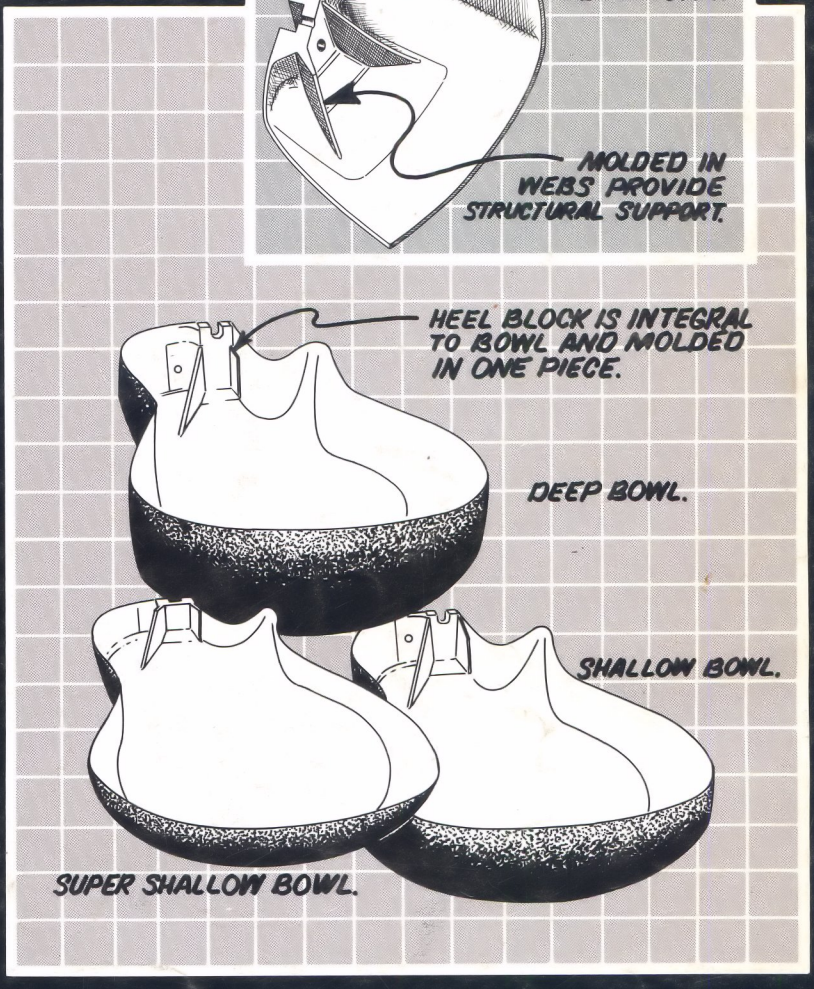

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